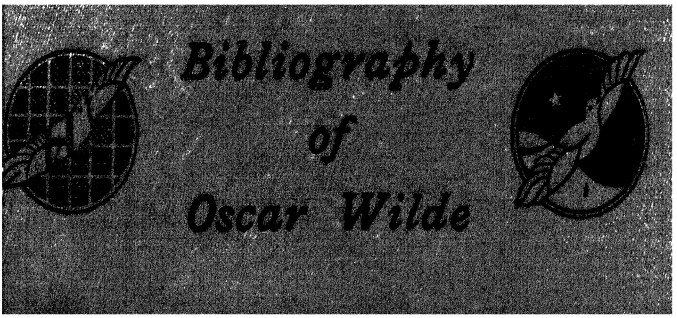

Bibliography
of
Oscar Wilde

820 W67zm 53-46995

reference collection book

kansas city
public library
kansas city,
missouri



KANSAS CITY, MO. PUBLIC LIBRARY
0 0001 4549112 2

BIBLIOGRAPHY OF OSCAR WILDE

BY

STUART MASON

WITH A NOTE BY

ROBERT ROSS

ILLUSTRATED

LONDON

T. WERNER LAURIE LTD.

INTRODUCTORY NOTE

The author of this astonishing and ingenious compilation has asked me to write an introduction, not because he imagines that I know anything about bibliography, but because he wishes for the imprimatur *of Wilde's Literary Executor.*

Pius the Ninth, when invited to assist the sale of a certain writer's book, promised to put it on the Index Librorum Prohibitorum. *The kindest act which I could do for Mr. Stuart Mason would be to injunct the result of his toil on the ground that he or his publishers had committed some breach of the Copyright Laws. This would have tempted the dealer in unauthorised literature, who would, I am sure, have invested at once in what might promise to become "curious" and "scarce." But Mr. Mason has pedantically observed all the principles of the Berne and Berlin Conventions and those other conventions which have no other authority than courtesy.*

I cannot pretend to have read his book through; but I can affirm that in turning over the proofs for ten minutes I learned more about Wilde's writings than Wilde himself ever knew. As one of Stevenson's heroes said of Whitaker, I acquired more information than I shall be able to make use of in a lifetime.

From one point of view these pages afford me peculiar pleasure. They emphasise the truth of what I prophesied when Wilde died in 1900—that his writings would

53211095

in a few years' time excite wider interest than those of almost any of his contemporaries. Indeed, with the possible exception of Dickens and Byron, I doubt if any British author of the nineteenth century is better known over a more extensive geographical area.

By an irony of circumstance the one production of Wilde's pen which never was accorded anything but abuse in the English press has been the means of making his European reputation. I refer to Salomé, *which became a European classic before Dr. Strauss had lent his wonderful art to make it, what Wilde actually called it, "a piece of music."*

Though all Wilde's other works were assailed on their first appearance, they have survived the obloquy of contemporary critics. In the ten years, from 1895 to 1905, they were never mentioned except once—the day after his death, and then more in pity than in admiration.

To those versed in the science of bibliography, Mr. Stuart Mason's labours require no praise or commendation from me. But I want to assure those, such as myself, who are entirely ignorant of enthusiasm for fourteenth editions or of the æsthetic excitement over a misprint of twenty years ago, that there is an enormous amount of diverting reading under these heavy-looking headings and that Mr. Stuart Mason's book is not nearly so dull as it looks.

ROBERT ROSS.

PREFACE

WHEN, more than ten years ago, the collecting of Oscar Wilde's books was begun by the present writer with a view to compiling a bibliography, it was with little idea that the task would prove so onerous. No attempt has been made to include the countless American unauthorised editions and translations into foreign languages, a complete list of which would have extended this work to double its present size. For the same reason only a reference here and there has been made to the numerous anthologies containing reprints of Wilde's more popular poems. These may, however, possibly be collected into a subsequent volume, together with the more interesting *Biographia Literaria* scattered throughout the periodical press and other publications from 1880 onwards.

That a work of this kind, involving research and correspondence over the whole world, can claim to be entirely free from errors of omission and of commission is not to be expected; but it is only by publishing matter which has already been collected that it is possible to procure fresh material and to correct existing mistakes.

It will be obvious that in compiling a bibliography of this magnitude many persons have been consulted either personally or by letter, and it would be unfair to omit to mention the names of some from whom valuable assistance has been derived. Without the implied consent of Mr. Robert Ross it would have been impossible to have prepared a work of this kind worthy of publication; and

it will be clear to those who trouble to glance through its pages that his co-operation has been both willing and generous. Scarcely less gratitude is due to Mr. Walter Ledger who, at one time, it was hoped would have collaborated in the work. Mr. Ledger's collection of Wilde is almost without an omission and certainly unrivalled, and he has ungrudgingly shared the results of his own researches and lent his own volumes for inspection.

Thanks and acknowledgments, formal though none the less sincere, are due to Mr. William Archer; Messrs. Matthew Bell, who were responsible for the binding of *Poems*, 1881-2, and *The Ballad of Reading Gaol*; Sir Francis Burnand; Sir Frederick Cowen; the Editor of *The Daily Chronicle*; Mrs. Frankau; Mr. Harry Furniss; Mr. Hubert Giles of Oxford; Mr. Richard Butler Glaenzer; Messrs. Harper Brothers, the successors of Messrs. Osgood, McIlvaine & Co.; Mr. Bruce Stirling Ingram; Mr. Charles T. Jacobi, the managing director of the Chiswick Press; Mr. John Lane; Messrs. Luce, the authorised publishers of many of Wilde's works in America; Messrs. Macmillan; Mr. C. Elkin Mathews; Messrs. Methuen & Co., for many courtesies, including permission to use the designs on the cover of this volume; Mr Thos. B. Mosher, the producer of beautiful books in America; the proprietors of *The Pall Mall Gazette*; Messrs. G. P. Putnam's Sons, the publishers of *De Profundis* in America; Mr. Charles Ricketts and Mr. C. H. Shannon, A.R.A.; the late Rev. Matthew Russell, S.J.; Baron Tauchnitz; Mr. F. H. Townsend, for permission to reproduce the illustrations which he made for the serial publication of two of Wilde's stories in *The Court and Society Review*; Mr. Alsagar Vian, for permission to reprint Wilde's anonymous articles to that periodical, of which he was editor; Mr. J. Vincent, of

Oxford; to the proprietors of *The World*, for permission to reprint some of Wilde's poems as they appeared in that journal; and to many others for assistance in making this bibliography less incomplete than it would otherwise have been.

STUART MASON.

May 25, 1914.

*

CONTENTS

PART I

PERIODICAL PUBLICATIONS, ETC., IN ALPHABETICAL ORDER

An asterisk (*) denotes that the contribution was originally published anonymously.

PAGE

ART AND LETTERS—
Canzonet 4

BIOGRAPH AND REVIEW—
Queen Henrietta Maria 5
Sonnet Written at Turin 5
Sara Bernhardt 5

BLACKWOOD'S EDINBURGH MAGAZINE—
The Portrait of Mr. W. H. . . . 6

BOOK-SONG—
To My Wife: With a Copy of My Poems . . 9
With a Copy of "The House of Pomegranates" . 9

BURLINGTON—
The Grave of Keats 10

CENTENNIAL MAGAZINE—
Symphony in Yellow 11

CENTURY GUILD HOBBY HORSE
Keats' Sonnet on Blue 13

CHAMELEON—
Phrases and Philosophies for the Use of the Young 14

COURT AND SOCIETY REVIEW—

PAGE

The Canterville Ghost 21
* The American Invasion 21
* [The Great Ormond Street Child's Hospital] . 21
* The American Man 22
* The New Play 27
* The Butterfly's Boswell . . . 28
* The Child-Philosopher 31
* The Rout of the R. A. 34
* Should Geniuses Meet? . . . 37
Lord Arthur Savile's Crime . . . 40
* The Lorgnette 41
Un Amant de Nos Jours 47

DAILY CHRONICLE—

"Dorian Gray" 48
The Case of Warder Martin. Some Cruelties of Prison Life 48
Don't Read This If You Want to be Happy To-day 52

DAILY TELEGRAPH—

Puppets and Actors 53

DRAMATIC REVIEW—

Shakespeare on Scenery 54
The Harlot's House 54
"Hamlet" at the Lyceum . . . 59
"Henry the Fourth" at Oxford . . . 59
"Olivia" at the Lyceum . . . 59
"As You Like It" at Coombe House . . 59
Sonnet, On the Recent Sale by Auction of Keats' Love Letters 59
"Twelfth Night" at Oxford . . . 60
"The Cenci" 60
"Helena in Troas" 60

DUBLIN UNIVERSITY MAGAZINE—

Chorus of Cloud Maidens 61
From Spring Days to Winter . . . 62

DUBLIN UNIVERSITY MAGAZINE (*continued*)—

PAGE

Graffiti d'Italia. I. San Miniato (June 15) . . 62
The Dole of the King's Daughter . . . 64
Αἴλινον, αἴλινον εἰπέ, Το δ'εὖ νικάτω . . . 66
The Grosvenor Gallery 67

ECLECTIC MAGAZINE—

The Decay of Lying: A Dialogue . . 69
The Portrait of Mr. W. H. . . . 69
The Soul of Man Under Socialism . . 69

ENGLISH ILLUSTRATED MAGAZINE—

London Models 69

EVENING NEWS—

[Letter on the Queensberry Case] . . . 71

FORTNIGHTLY REVIEW—

Pen, Pencil and Poison: A Study . . 71
The Soul of Man Under Socialism . . 73
"A Preface to 'Dorian Gray'" . . 73
Poems in Prose 73

GOLDEN GRAIN GUIDE—

Symphony in Yellow 74

IDLER MAGAZINE—

Who Should be Poet Laureate? . . . 74

ILLUSTRATED MONITOR—

Urbs Sacra Aeterna 75
Sonnet, Written During Holy Week . . 76

IN A GOOD CAUSE—

Le Jardin des Tuileries 77

IRISH MONTHLY—

The True Knowledge 80
Lotus Leaves 80
Salve Saturnia Tellus 86
The Tomb of Keats 86
Πόντος Ἀτρύγετος 87

IRISH MONTHLY (*continued*)—

PAGE

Magdalen Walks 87
Ave Maria Gratia Plena 89

KOTTABOS—

Δηξίθυμον Ἔρωτος Ἄνθος. (The Rose of Love, and With a Rose's Thorns) 91
Θρηνῳδια 94
A Fragment from the "Agamemnon" of Æschylos 94
A Night Vision 95
Wasted Days 96
"La Belle Marguerite." Ballade du Moyen Age . 97
Ave! Maria 98
Note on Oscar Wilde's University Career . . 99

LADY'S PICTORIAL—

Fantaisies Décoratives. I. Le Panneau. II. Les Ballons 102
The Young King 103
In the Forest 104

LIPPINCOTT'S MONTHLY MAGAZINE—

The Picture of Dorian Gray . . . 105

MACMILLAN'S MAGAZINE—

* A Fire at Sea 111

MAIL—

An Anglo-Indian's Complaint . . . 111
The Thirteen Club 111

MONTH AND CATHOLIC REVIEW—

Graffiti d'Italia. (Arona. Lago Maggiore.) . 113
Note on Oscar Wilde's Reception into the Catholic Church 116

NEW YORK HERALD—

[Letter on *Vera*] 119

[NEW YORK] WORLD—

PAGE

Oscar Wilde to Joaquin Miller . . . 119
Mrs. Langtry 121
[Letter on *Vera*] 121

NINETEENTH CENTURY—

Shakespeare and Stage Costume . . . 121
The Decay of Lying: A Dialogue . . 123
The True Function and Value of Criticism: with Some Remarks on the Importance of Doing Nothing: A Dialogue 123

OUR CONTINENT—

Impressions. I. Le Jardin. II. La Mer . . 124

PALL MALL BUDGET—

Mr. Oscar Wilde on Woman's Dress . . 127
More Radical Ideas Upon Dress Reform . . 127
Mr. Whistler's Ten O'Clock . . . 127
The Relation of Dress to Art. A Note in Black and White on Mr. Whistler's Lecture . . 127
* Dinners and Dishes 127
* A Modern Epic 127
* A Bevy of Poets 128
* Two New Novels 128
* Modern Greek Poetry 128
" Half Hours with the Worst Authors " . . 128
* One of Mr. Conway's Remainders . . 128
The Best Hundred Books . . . 128
* The Letters of a Great Woman . . 128
* News from Parnassus 128
* Some Novels 129
* A Literary Pilgrim 129
* Béranger in England 129
* Pleasing and Prattling 129
* Balzac in English 129
* Ben Jonson 129
* The Poet's Corner 129

PALL MALL BUDGET (*continued*)—

PAGE

* A Ride through Morocco . . . 129
* The Children of the Poets . . . 129
* Lord Carnarvon's "Odyssey" . . . 129
Mr. Swinburne and the "Quarterly Review" . 130
* A Miner Poet 130
* A New Calendar 130
* Great Writers by Little Men . . . 130
* A New Book on Dickens . . . 130
* Our Book Shelf 130
* Mr. Morris's Odyssey 130
* A Batch of Novels 130
* A Good Historical Novel 131
* Two Biographies of Keats . . . 131
* "Sermons in Stones" at Bloomsbury. The New Sculpture Room at the British Museum. 131
* A Scotchman on Scottish Poetry . . 131
* Mr. Mahaffy's New Book . . . 131
* Mr. Morris's Completion of the Odyssey . . 131
* Aristotle at Afternoon Tea . . . 131
* Concerning Nine Poets 131
* The Beauties of Bookbinding. Mr Cobden-Sanderson at the Arts and Crafts . . 132
* Australian Poets 132
* One of the Bibles of the World . . . 132
* Adam Lindsay Gordon 132
Mr. Froude's Blue Book 132
* Ouida's New Novel 132
* Mr. Swinburne's Last Volume . . . 132
The Ethics of Journalism . . . 132

PALL MALL GAZETTE—

Mr. Oscar Wilde on Woman's Dress . . 133
More Radical Ideas Upon Dress Reform . . 134
Mr. Whistler's Ten O'clock . . . 134
The Relation of Dress to Art. A Note in Black and White on Mr. Whistler's Lecture . . 134
* A Modern Epic 135
* A Bevy of Poets 135

PALL MALL GAZETTE (*continued*)—

PAGE

* Parnassus versus Philology 136
* Two New Novels 136
* Modern Greek Poetry 136
* A Handbook to Marriage 136
" Half Hours with the Worst Authors " . . 137
* One of Mr. Conway's Remainders . . 137
To Read, or Not to Read 138
* The Letters of a Great Woman . . 138
* News from Parnassus 138
* Some Novels 138
* A Literary Pilgrim 139
* Béranger in England 139
* The Poetry of the People . . . 139
* Pleasing and Prattling 139
* Balzac in English 139
* Two New Novels 140
* Ben Jonson 140
* The Poet's Corner 140
* A Ride through Morocco 140
* The Children of the Poets . . . 140
* New Novels 141
* A Politician's Poetry 141
Mr. Swinburne and the " Quarterly Review " . 141
* Mr. Symonds' History of the Renaissance . 145
* A " Jolly " Art Critic 145
* A " Sentimental Journey " through Literature . 145
* Two Biographies of Sir Philip Sidney . . 145
* Common Sense in Art 146
* Miner and Minor Poets 146
* The Poets and the People. By One of the Latter 146
* A New Calendar 149
* The Poets' Corner 149
* Great Writers by Little Men . . . 150
* A New Book on Dickens 150
* Our Book Shelf 150
*.A Cheap Edition of a Great Man . . 150
* Mr. Morris's Odyssey 151
* A Batch of Novels 151

PALL MALL GAZETTE (*continued*)—

	PAGE
*.The Poets' Corner	151
* Mr Pater's Imaginary Portraits	152
* A Good Historical Novel	152
* Two Biographies of Keats	152
* " Sermons in Stones " at Bloomsbury. The New Sculpture Room at the British Museum	152
* A Scotchman on Scottish Poetry	152
* Mr. Mahaffy's New Book	152
* Mr. Morris's Completion of the Odyssey	153
* Sir Charles Bowen's Virgil	153
* The Unity of the Arts. A Lecture and a Five O'Clock	153
* Aristotle at Afternoon Tea	153
* Early Christian Art in Ireland	153
* The Poets' Corner	154
* The Poets' Corner	154
* Venus or Victory?	154
* The Poets' Corner	154
* M. Caro on George Sand	155
* The Poets' Corner	155
* Mr. Morris on Tapestry	155
* Sculpture at the " Arts and Crafts "	156
* The Poets' Corner	156
* Printing and Printers. Lecture at the Arts and Crafts	156
* The Beauties of Bookbinding. Mr. Cobden-Sanderson at the Arts and Crafts	156
* The Close of the " Arts and Crafts." Mr. Walter Crane's Lecture on Design	156
* Sir Edwin Arnold's Last Volume	157
* Australian Poets	157
* Poetry and Prison. Mr. Wilfrid Blunt's " In Vinculis "	157
* Mr. Andrew Lang's " Grass of Parnassus "	157
* The Gospel according to Walt Whitman	159
* The New President	159
* One of the Bibles of the World	159
* Poetical Socialists	159

PALL MALL GAZETTE (*continued*)—

PAGE

* Mr. Brander Matthews's Essays . . 159
* Mr. William Morris's Last Book . . 160
* Adam Lindsay Gordon 160
* The Poets' Corner 160
Mr. Froude's Blue Book 160
* Ouida's New Novel 161
* A Thought Reader's Novel . . . 161
* The Poets' Corner 161
* Mr. Swinburne's Last Volume . . . 161
* Three New Poets 161
* "Primavera" 162
Mr. Oscar Wilde's "House of Pomegranates" . 162
The Ethics of Journalism [I] . . . 162
The Ethics of Journalism [II] . . . 162
The Green Carnation 167

PAN—

Pan—A Villanelle 168
To Helen (Serenade of Paris) . . . 170
Impressions. I. Les Silhouettes. II. La Fuite de la Lune 173

PARIS ILLUSTRÉ—

The Birthday of the Little Princess . . 174

PICTURE MAGAZINE—

To My Friend Luther Munday . . . 175

QUEEN—

English Poetesses 177

ROSE LEAF AND APPLE LEAF—

L'Envoi 179

ROUTLEDGE'S CHRISTMAS ANNUAL—

Sen Artysty; or, The Artist's Dream . . 186

ST. JAMES'S BUDGET—

PAGE

Mr. Oscar Wilde's "Bad Case" . . . 188
Mr. Oscar Wilde and the "St. James's Gazette" . 188

ST. JAMES'S GAZETTE—

Mr. Wilde's "Bad Case" . . . 189
Mr. Oscar Wilde Again 189
Mr. Oscar Wilde's Defence . . . 189
Mr. Oscar Wilde's Defence . . . 189
Mr. Oscar Wilde Explains . . . 190

ST. MORITZ POST—

Autumn 190

SATURDAY REVIEW—

* Some Novels 193
* New Novels 193

SAUNDERS' IRISH DAILY NEWS—

Grosvenor Gallery (First Notice) . . . 194

SCOTS OBSERVER—

Mr. Wilde's Rejoinder 195
Art and Morality 195
Art and Morality 195

SHAKSPEREAN SHOW BOOK—

Under the Balcony 196

SOCIETY MIDSUMMER DREAMS—

Roses and Rue 202

SPEAKER—

A Chinese Sage 207
Mr. Pater's Last Volume 207
"A House of Pomegranates" . . . 208

SPIRIT LAMP—

The New Remorse 209
The House of Judgment 210
The Disciple 210

SUNDAY TIMES—

PAGE

* Art at Willis's Rooms 210

TIME—

The Conqueror of Time 211
The New Helen 212

TIMES—

An Anglo-Indian's Complaint . . . 213
Mr. Oscar Wilde on "Salomé" . . . 214
The Thirteen Club 214

TIMES WEEKLY EDITION—

Mr. Oscar Wilde on "Salomé" . . . 215

TRUTH—

[Reply to Whistler] 216

WAIFS AND STRAYS—

Easter Day 216
Impression de Voyage 217

WOMAN'S WORLD—

Literary and Other Notes . . . 220
Literary and Other Notes . . . 222
Literary and Other Notes . . . 222
Literary and Other Notes . . . 222
Literary and Other Notes . . . 223
A Fascinating Book 223
A Note on Some Modern Poets . . . 223
Some Literary Notes 224
Some Literary Notes 224
Some Literary Notes 224
Some Literary Notes 224
Some Literary Notes 225
Some Literary Notes 225

WORLD—

	PAGE
To Sarah Bernhardt	226
Queen Henrietta Maria	227
Portia	228
Ave Imperatrix! A Poem on England . .	228
Libertatis Sacra Fames	232
Impression de Matin	233
[Telegram to Whistler]	235
Tenderness in Tite Street . . .	236
[Reply to Whistler]	236
Lady Alroy	237
The Model Millionaire	237

PART II

WORKS ISSUED IN BOOK FORM

I. Original Editions and Authorised Reprints

PAGE

Newdigate Prize Poem. Ravenna, 1878 . . 241

Vera; or, The Nihilists—
First Edition, Ranken & Co., 1880 . . 249
Privately Printed Edition, New York, 1882 . 253

Poems—
First Edition, Bogue, 1881 . . . 281
Second Edition, 1881 282
Third Edition, 1881 282
Fourth Edition, 1882 315
Fifth Edition, 1882 316
Author's Edition, Mathews & Lane, 1892 . 319
Authorised American Editions, Roberts, 1881, 1882 323

The Duchess of Padua, 1883 . . . 326

The Happy Prince and Other Tales—
First Edition, Nutt, 1888 . . . 331
Large Paper Edition, 1888 . . . 332
Second Edition, 1889 336
Third Edition, 1902 336
Fourth Impression, 1905 336
Fifth Impression, 1907 337
Sixth Impression, 1908 337
Seventh Impression, 1910 . . . 337
Authorised American Editions . . . 337
New Illustrated Edition, Duckworth, 1913 . 339

THE PICTURE OF DORIAN GRAY—

PAGE

First Edition [1891] 341
Large Paper Edition, 1891 . . . 343
New Edition [1895] 347
Carrington's Editions 347
Acting Edition, 1913 352
Manuscripts 352

INTENTIONS—

First Edition, 1891 355
Second Edition, 1894 358
Authorised American Editions . . . 359

LORD ARTHUR SAVILE'S CRIME—

First Edition, 1891 360
Authorised American Edition . . . 362

A HOUSE OF POMEGRANATES 362

SALOMÉ—

First Edition, 1893 369
Hand-made Paper Edition, 1893 . . . 370
Note on *Salomé* 370
English Versions of *Salomé* . . . 378

LADY WINDERMERE'S FAN—

First Edition, 1893 384
Large Paper Edition, 1893 . . . 387
Acting Editions 387
Manuscripts 388

THE SPHINX—

First Edition, 1894 392
Large Paper Edition, 1894 . . . 394
Manuscripts 398
New Edition, 1910 399

A WOMAN OF NO IMPORTANCE—

First Edition, 1894 400
Large Paper Edition, 1894 . . . 402
Manuscripts 402
Acting Edition 403

THE SOUL OF MAN [UNDER SOCIALISM]—

PAGE

First Edition, 1895 404
New Editions 406

THE BALLAD OF READING GAOL—

First Edition, 1898 407
Japanese Vellum Edition, 1898 . . . 408
Second Edition, 1898 417
Third Edition, 1898 420
Fourth, Fifth and Sixth Editions, 1898 . . 422
Seventh Edition, 1899 423
Methuen's Editions 424
The Execution at Reading . . . 426

THE IMPORTANCE OF BEING EARNEST—

First Edition, 1899 427
Large Paper Edition, 1899 . . . 430
Japanese Vellum Edition, 1899 . . . 431
Acting Edition 431
Manuscripts 432

AN IDEAL HUSBAND—

First Edition, 1899 433
Large Paper Edition, 1899 . . . 434
Japanese Vellum Edition, 1899 . . . 434
Manuscripts 436
Acting Edition, 1914 437

DE PROFUNDIS—

First Edition, 1905 442
Large Paper Edition, 1905 . . . 444
Japanese Vellum Edition, 1905 . . . 444
Signed Reviews 445
Manuscript 450
Second to Twelfth Editions . . . 450
Authorised American Editions . . . 451
Colonial Edition 455

THE SUPPRESSED PORTION OF "DE PROFUNDIS," 1913 456

2. Collected Editions

PAGE

First Collected Edition, 1908—

The Duchess of Padua 460
Salomé. A Florentine Tragedy. Vera . . 462
Lady Windermere's Fan 466
A Woman of No Importance . . . 467
An Ideal Husband 468
The Importance of Being Earnest . . . 468
Lord Arthur Savile's Crime and Other Prose Pieces 469
Intentions and The Soul of Man . . . 472
Poems 472
A House of Pomegranates, The Happy Prince and Other Tales 476
De Profundis [*With Additional Matter*] . . 477
The Picture of Dorian Gray . . . 478
Reviews 478
Miscellanies 485
The Picture of Dorian Gray (*Acting Edition*) . 490

Authorised Editions for America—

(i) Ross Edition

Poems 491
Pan and Désespoir 492
The Poems of Oscar Wilde . . . 493
A House of Pomegranates, The Happy Prince and Other Tales 493
Intentions and The Soul of Man . . . 493
The Soul of Man Under Socialism . . 494
The Picture of Dorian Gray . . . 494
Lord Arthur Savile's Crime and Other Prose Pieces . 494
Salomé. A Florentine Tragedy. Vera . . 495
Salomé 495
Lady Windermere's Fan and The Importance of Being Earnest 496
A Woman of No Importance . . . 496
An Ideal Husband 496
The Duchess of Padua 497
De Profundis 497

AUTHORISED EDITIONS FOR AMERICA (*continued*)—

PAGE

Reviews 497
Miscellanies 497

(ii) Magdalen Edition

Poems 498
A House of Pomegranates, The Happy Prince and Other Tales 499
Intentions and The Soul of Man 499
The Picture of Dorian Gray 500
Lord Arthur Savile's Crime and Other Prose Pieces 501
Salomé. A Florentine Tragedy. Vera . . 501
Lady Windermere's Fan and The Importance of Being Earnest 502
A Woman of No Importance 502
An Ideal Husband 503
The Duchess of Padua 503
De Profundis 504
Reviews 504
Miscellanies 505

SECOND COLLECTED EDITION, 1909—

Lord Arthur Savile's Crime, The Portrait of Mr. W. H. and Other Stories 507
The Duchess of Padua 508
Poems 508
Lady Windermere's Fan 510
A Woman of No Importance 510
An Ideal Husband 510
The Importance of Being Earnest . . . 511
A House of Pomegranates 512
Intentions 512
De Profundis [*With Additional Matter*] . . 513
Essays and Lectures 513
Salomé. La Sainte Courtisane. A Florentine Tragedy 514
The Picture of Dorian Gray 515
Salomé [*English Version*] 516
The Critic in Pall Mall 516

METHUEN'S SHILLING LIBRARY—

PAGE

De Profundis 517
Selected Poems 519
Lady Windermere's Fan 521
Lord Arthur Savile's Crime, The Portrait of Mr. W. H. and Other Stories . . . 521
An Ideal Husband 522
Intentions 522
Charmides and Other Poems . . . 523
Selected Prose 524

AUTHORISED EDITIONS FOR CIRCULATION ON THE CONTINENT—

(i) The English Library—

Intentions 525

(ii) Tauchnitz Edition

The Picture of Dorian Gray . . . 527
De Profundis and The Ballad of Reading Gaol . 528
A House of Pomegranates . . . 528
Lord Arthur Savile's Crime and Other Prose Pieces 528
Lady Windermere's Fan 528
An Ideal Husband 528
Salomé [English Version] 528
The Happy Prince and Other Tales . . 529
A Woman of No Importance . . . 529
The Importance of Being Earnest . . . 529
The Poems of Oscar Wilde . . . 529

3. PIRATED EDITIONS

The Ballad of Reading Gaol 531
De Profundis 532
The Duchess of Padua 534
Essays, Criticisms and Reviews . . . 535
Four Letters Which were not Included in the English Edition of "De Profundis" . . . 536
The Harlot's House 537
Lady Windermere's Fan 539
Lord Arthur Savile's Crime 540
Phrases and Philosophies for the Use of the Young . 540

PAGE

The Picture of Dorian Gray 543
Poems by Oscar Wilde Together with his Lecture on the English Renaissance 543
Poems in Prose 544
The Portrait of Mr. W. H. 545
Puppets and Actors 545
Newdigate Prize Poem. Ravenna 546
Rose-Leaf and Apple-Leaf. L'Envoi 546
Salomé [*English Version*] 547
Salomé [*Original French text*] 548
The Soul of Man Under Socialism 549
The Sphinx 550
The Sphinx Without a Secret, The Canterville Ghost, The Model Millionaire 551
Vera; or, The Nihilists 551
Wilde v. Whistler Being An Acrimonious Correspondence on Art 552
A Woman of No Importance 552

4. SELECTIONS

Oscariana 555
Sebastian Melmoth 558
The Oscar Wilde Calendar 558
The Best of Oscar Wilde 559
Epigrams & Aphorisms 561
The Wisdom of Oscar Wilde 562
Aphorisms of Oscar Wilde 562

PART III

BIOGRAPHIES, STUDIES, ETC.

BRÉMONT, ANNA, COMTESSE DE—

PAGE

Oscar Wilde and His Mother . . . 565

GLAENZER, RICHARD BUTLER—

Decorative Art in America . . . 565

HOPKINS, R. THURSTON—

Oscar Wilde: A Study of the Man and His Work 565

INGLEBY, LEONARD CRESSWELL—

Oscar Wilde 566

Oscar Wilde: Some Reminiscences . . 566

KENILWORTH, WALTER WINSTON—

A Study of Oscar Wilde 567

MASON, STUART—

Oscar Wilde: A Study (from the French of André Gide) 567

Impressions of America 567

[*The Priest and the Acolyte*] *With an Introductory Protest* 568

A Bibliography of the Poems of Oscar Wilde . 568

Oscar Wilde: Art and Morality . . . 569

Bibliography of Oscar Wilde . . . 570

NEWMAN, ERNEST—

Oscar Wilde 570

POLLARD, PERCIVAL—

In Memoriam Oscar Wilde . . . 570

RANSOME, ARTHUR—

Oscar Wilde: A Critical Study . . . 571

SHERARD, ROBERT HARBOROUGH—

PAGE

Oscar Wilde: The Story of an Unhappy Friendship 572
The Life of Oscar Wilde 573

VICKERY, WILLIS—

Oscar Wilde: A Sketch with Notices of Some of His Books 573

YOUNG, DALHOUSIE—

Apologia pro Oscar Wilde 574

YOUNG, J. M. STUART—

Osrac the Self-Sufficient 574
An Urning's Love 575
The Antinomian 576

ANONYMOUS—

Ye Soul Agonies in Ye Life of Oscar Wilde . 576
Aristophanes at Oxford: O. W. 578
The Life of Oscar Wilde as Prosecutor and Prisoner 578
Gentle Criticisms on British Justice . . 579
The Trial of Oscar Wilde 580
Oscar Wilde: Three Times Tried . . 580
Cassell's Cabinet Portrait Gallery . . 581
Cassell's Universal Portrait Gallery . . 581

DOUGLAS, LORD ALFRED BRUCE—

Oscar Wilde and Myself 582

HARRIS, FRANK—

Oscar Wilde: His Life and Confessions . . 582

MASON, STUART—

An Oscar Wilde Dictionary 582

APPENDIX

PAGE

THE CARDINAL OF AVIGNON . . . 583

ANA—

1. Books of Reference 587
2. Magazine Articles 588
3. Miscellaneous Books 589

INDEX OF NAMES 591

PART I

PERIODICAL PUBLICATIONS

PART I

PERIODICAL PUBLICATIONS

IN ALPHABETICAL ORDER

Art and Letters

[1]

ART AND LETTERS. An Illustrated Review. [Edited by Frédéric Masson.] London: Boussod, Valadon & Co., Goupil Gallery, 116-117 New Bond Street, W.

ART AND LETTERS

—

AN ILLUSTRATED REVIEW

—

SECOND VOLUME



LONDON
BOUSSOD, VALADON & Cie
116-117, NEW BOND STREET

NEW YORK
CHARLES SCRIBNER'S SONS
743-745, BROADWAY

BOUSSOD, VALADON & Cie SUCCrs OF GOUPIL & Cie

PARIS — THE HAGUE — BERLIN

1888

Folio; toned wrappers printed in red and black; price 25s. monthly.

This publication was first issued as *Les Lettres et les*

Art and Letters

Arts in Paris in January 1886. The first number of the English edition was dated January 1888, but the contents of the French and English publications do not correspond. Publication was discontinued in December 1889 with the completion of Vol. VIII. The magazine was printed at Asnières, France. The title-page bears also the imprint of Charles Scribner's Sons, 743-745 Broadway, New York, the annual subscription in America being $56.00.

Vol. II, No. 1. April 1888, pp. 46-47. CANZONET. Four stanzas beginning:

I have no store
Of gryphon-guarded gold;
Now, as before,
Bare is the shepherd's fold.
Rubies, nor pearls,
Have I to gem thy throat;
Yet woodland girls
Have loved the shepherd's note.

With a head-piece on p. 46 and a tail-piece on p. 47 by E. d'Argence, and an etching, *A Nymph*, by M. Boilvin to face p. 46 which forms the frontispiece to the bound volume.

Reprinted (without the illustrations) in *Poems*, 1908, pp. 257-258; 1909, etc., pp. 233-234.

Biograph and Review

[2]

THE BIOGRAPH AND REVIEW. London: E. W. Allen, 11 Ave Maria Lane, E.C.

Crown 8vo; blue wrappers printed in black; price 1s. monthly.

Publication began in January 1879, and was discontinued after No. 4, New Series, May and June 1882.

A note by the publishers at the foot of the title-page of each part states:—

It is not intended that *The Biograph* shall be completed in a given number of parts, but that it shall be a permanent publication. It will be paged and indexed for half-yearly volumes, a new volume beginning each January and July.

Vol. IV, No. 20, August 1880, pp. 130-135. OSCAR WILDE.

Biograph and Review

This is the earliest biographical notice of Wilde.*

At the end of the article, reprinted as "examples of Mr. Wilde's style" showing "a rhetorical facility, a sense of art, and some youthfulness" are the following sonnets:—

Page 135. QUEEN HENRIETTA MARIA ("Charles I," Act iii).

First published in *The World*, July 16, 1879; reprinted (without the sub-title) in *Poems*, 1881, p. 170.†

Page 135. SONNET WRITTEN AT TURIN.

First published as *Salve Saturnia Tellus* in *The Irish Monthly*, June 1877; reprinted as *Sonnet on Approaching Italy* in *Poems*, 1881, p. 39.

Page 135. SARA BERNHARDT.

First published as *To Sarah Bernhardt* in *The World*, June 11, 1879; reprinted as *Phêdre* in *Poems*, 1881, p. 168.

The text of each sonnet shows variations both from the earlier and the later versions.

The article ends thus:—"At the coming Christmas Mr. Wilde purposes bringing out a blank verse tragedy in four acts, some essays on Greek art, and a collection of poems."

Blackwood's Edinburgh Magazine

[3]

BLACKWOOD'S EDINBURGH MAGAZINE. Edinburgh: William Blackwood & Sons, 45 George Street; and 37 Paternoster Row, London, E.C.

Demy 8vo; brown wrappers printed in black; price 2s. 6d. monthly.

The first number appeared in April 1817 under the title of *Edinburgh Monthly Magazine*, the name *Blackwood's* being added as the leading part of the title after the sixth number. It is generally known as "Maga."

* The date of his birth is given as October 16, 1856, instead of 1854, the mistake being repeated in nearly all subsequent biographies.

† All the poems in the volume of 1881 are reprinted in later editions with the variations noted below.

Blackwood's Edinburgh Magazine

Vol. CXLVI, No. 885, July 1889, pp. 1-21. THE PORTRAIT OF MR. W. H.

Reprinted in *Lord Arthur Savile's Crime and Other Prose Pieces*, 1908, pp. 147-199; and in *Lord Arthur Savile's Crime, The Portrait of Mr. W. H. and Other Stories*, 1909, etc., pp. 145-196.

[4]

The same: New York: Leonard Scott Publication Company, 29 Park Row.

The original sheets; with wrappers and advertisements printed in America; price 30 cents.

The Portrait of Mr. W. H., an attempt to solve the mystery of Shakespeare's Sonnets, produced two unsigned criticisms which are attributed to Andrew Lang.

One, a leading article in *The Daily News* of June 29, began as follows:—

Who was Mr. W. H.? Shakespeare's Mr. W. H., "the Only Begetter of these insuing Sonnets"? It is mere flippancy to answer that he was the Man in the Iron Mask, and the author of Junius's letters. Dates do not permit this hasty solution, and no serious student will propose it for consideration. Mr. Oscar Wilde, a serious student, has another theory of Mr. W. H. True, he is too sagacious to bring it out, as others use, in a big volume, or even in an earnest hypothesis. He places it before the world and the readers of *Blackwood's Magazine* in a kind of apologue. To put it briefly, Mr. Wilde knew a Mr. Erskine, who knew a Mr. Cyril Graham. This gentleman was one of the pretty undergraduates who used to act girls' parts in College plays. This class of young man is not universally "respected in the parish," though perhaps R.I.P. may be his most fitting epitaph. Ladies act ladies' parts now, at Oxford and Cambridge; a valuable reform. However, Mr. Graham (in the apologue) had a theory that Mr. W. H. had been in Shakespeare's company, and the chief actor of female parts. To support the idea, and to beguile his friend Mr. Erskine (in the apologue), he had a portrait of Mr. W. H. or "Willie Hughes" painted in the style of Clouet. Mr. Erskine discovered this fraud. Mr. Cyril Graham, like Werther, "blew his silly brains out," and Mr. Erskine afterwards was so deficient in originality as to do much the same thing. Mr. Wilde (in the story only, of course) now possesses the forged portrait of Mr. Willie Hughes, or Hews, and advocates the theory. This is the setting of the ingenious hypothesis itself, which may be agreeable to the House of Pembroke. For Mr. W. H., after all, is rather an enigmatic than a respectable figure, and no worthy forbear of the poet George Herbert. This at least was probably the opinion of Hallam and Halliwell-Phillipps. The truth is that people only guess at William Herbert Earl of Pembroke as the Mr. W. H. of the sonnets, and Mr. Oscar Wilde's guess is perhaps quite as plausible.

The second, an article in *The Saturday Review* of the same date (Vol. LXVII, No. 1757, p. 780), was entitled "Who's Hughes? or, the Mystery of Mr. W. H. O."

Blackwood's Edinburgh Magazine

Other references to the article may be quoted:—

As a contrast . . . we might take the extravagance of a comparatively recent work, entitled "The Incomparable and Ingenious History of Mr. W. H., being the true secret of Shakespeare's Sonnets, now for the first time here fully set forth,"* in which the daring assertion was made that "W. H." was Willie Hughes, a boy for whom Shakespeare wrote the parts of Viola, Imogen, Rosalind, and Portia.

(*The Mystery of Shakespeare's Sonnets*: An Attempted Elucidation by Cuming Walters. London: 1899; p. 16.)

Although it has usually been ignored by modern commentators, the Will Hews theory has found some favour with literary men. Oscar Wilde wrote a tale called *The Portrait of Mr. W. H.*, in which he imagined that Hews was one of the boy actors who played the female parts in Shakespeare's plays. Samuel Butler adopted the theory in his Introduction to the Sonnets, a very interesting work,† although it necessitates a rearrangement of the Sonnets and refers them to an impossibly early date. He speaks of various persons called William Hews who are mentioned in the records of the time; there is nothing to suggest that any one of them was the character in the Sonnets. The Will Hews theory depends entirely on the text of the poems themselves.

(W. B. Brown in *Notes and Queries*, 11 S. VII. April 5, 1913; p. 263.)

The essay was afterwards elaborated, and towards the end of 1893 Messrs. Elkin Mathews and John Lane announced as being "in rapid preparation" from the Bodley Head, Vigo Street:—

WILDE (OSCAR).

The incomparable and ingenious history of Mr. W. H., being the true secret of Shakespear's sonnets now for the first time here fully set forth, with initial letters and cover design by CHARLES RICKETTS. 500 copies. 10s. 6d. net.

Also 50 copies large paper. 21s. net.

On the day of Wilde's arrest, April 5, 1895, the manuscript (consisting of a copy of *Blackwood's* with marginal alterations and inserted pages) is said to have been returned to Wilde's house at Tite Street, Chelsea, since which date no trace of it has been discovered.

Mr. Ricketts had prepared as a frontispiece for the volume a "faked" portrait of "Mr. W. H." painted on an old panel. This was catalogued in the sale of Wilde's effects as:

125 An old oil painting of Will Hewes, framed

and was purchased for a guinea by Edwin Parsons of

* The essay was announced under this title but not published.

† *Shakespeare's Sonnets* reconsidered, and in part rearranged with introductory chapters, notes, and a reprint of the original 1609 edition. By Samuel Butler, author of *Erewhon, etc.* Longmans, Green & Co. 1899.

Blackwood's Edinburgh Magazine

45 Brompton Road, who, in due course, disposed of it, its present whereabouts being unknown. The frame of the picture was made by Mr. C. H. Shannon.

This 16-page catalogue contained some 250 lots, chiefly books and pictures: the last lot catalogued was a rabbit hutch, which went for a couple of shillings. The sale was carried on amidst a scene of the greatest disorder, the police eventually being called in to eject the disturbers. Most of the lots were knocked down at comparatively small sums; but several of the owner's personal belongings were secured by sympathising friends and eventually restored to him.

The title-page of the catalogue is: By order of the Sheriff. A.D. 1895, No. 6907. 16, Tite Street, Chelsea. Catalogue of the Library of Valuable Books, Pictures, Portraits of Celebrities, Arundel Society Prints, Household Furniture, Carlyle's Writing Table, Chippendale and Italian Chairs, Old Persian Carpets and Rugs, Brass Fenders, Moorish and Oriental Curiosities, Embroideries, Silver and Plated Articles, Old Blue and White China, Moorish Pottery, Handsome Ormolu Clock, and numerous Effects: Which will be Sold by Auction, By Mr. Bullock, on the Premises, On Wednesday, April 24th, 1895, at One O'Clock. May be viewed the day prior, and Catalogues had of Messrs. Clarke & Co. 16, Portugal Street, Lincoln's Inn; and of the Auctioneer, 211 High Holborn, W.C.

Book-Song *

BOOK-SONG | AN | ANTHOLOGY OF POEMS OF BOOKS AND | BOOKMEN FROM MODERN AUTHORS | EDITED BY | GLEESON WHITE | EDITOR OF "BALLADES AND RONDEAUS," "GARDE JOYEUSE," | etc., etc. | [device] | LONDON | ELLIOT STOCK, 62 PATERNOSTER ROW | 1893 |

Pp. xviii. + 185.

Forms a volume of "The Book-Lover's Library" edited by Henry B. Wheatley, F.S.A.

Issued in three styles:—

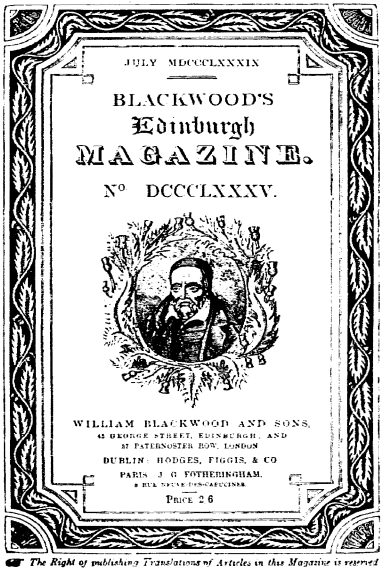
[5]

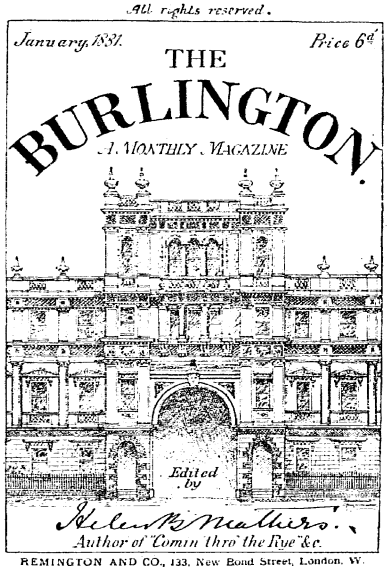
Fscap 8vo (6¾ by 4¼ in.), on antique paper, all edges uncut; green cloth, gilt; price 4s. 6d.; to subscribers 3s. 5d.

[6]

Fscap 8vo (7 by 4½ in.), 250 copies on hand-made paper,

* *Book-Song* is included in this list as being an anthology containing the first publication of Wilde's two poems.







REDUCED FACSIMILES OF WRAPPERS

[3]
Blackwood's Edinburgh Magazine
(8⅝ by 5¾ in.)

[8]
The Burlington
(8½ by 5½ in.)

[9]
The Centennial Magazine
(9¾ by 6¾ in.)

To face p. 8

Book-Song

top edges gilt, sides uncut; roxburghe binding, gilt; price 7s. 6d.; to subscribers 5s. 9d.

[7]

Square 8vo (8½ by 7 in.), 50 copies on hand-made paper, top edges gilt, sides uncut; roxburghe binding, gilt; price 21s. net.

Page 156. TO MY WIFE: WITH A COPY OF MY POEMS.

Three stanzas beginning:—

I can write no stately proem
As a prelude to my lay;
From a poet to a poem
I would dare to say.

Reprinted in *Poems*, 1908, p. 261; 1909, etc., p. 237.

In *To-Day*, edited by J. K. Jerome, November 24, 1894 (Vol. V, No. 55, pp. 93-94) in an article entitled "Mrs. Oscar Wilde at Home" (with a portrait) the poem is stated to have been written "by the author of *Salomé* to his wife" in her autograph book.

Page 157. WITH A COPY OF "THE HOUSE OF POMEGRANATES."

The earliest known version of this poem is written in a copy of *The Happy Prince*, 1888, inscribed "To Justin Huntly McCarthy from his friend Oscar Wilde." It reads:—

Go little Book
To him who on a lute with horns of pearl
Sang of the wonder of the Golden Girl,
And bid him look
Into thy pages. Haply it may be
That he may find some loveliness in thee.

Reprinted in *Poems*, 1908, p. 262; 1909, etc., p. 238.

Acknowledgment to Oscar Wilde is made in the Preface (p. xviii); and in *A Ballad of Authors and Books*, by G. B., on pp. 10 and 11, references occur.

The Burlington

[8]

THE BURLINGTON. A High-class Monthly Magazine. Edited by Helen B. Mathers [Mrs. Henry Reeves], author of *Comin' thro' the Rye, etc.* London: Remington & Co., 133 New Bond Street, W.

Demy 8vo; white wrappers printed in black; price 6d. monthly.

Beginning with the April number the title and editor's name are in red. In January 1882 a new series, with the sub-title "A New Æsthetic Magazine," was issued in decorated wrappers by Chapman & Hall, publication being finally discontinued in July 1882.

No. 1 was reprinted, some copies having SECOND EDITION on the front wrapper.

Vol. I, No. 1, January 1881, p. 35. THE GRAVE OF KEATS.

THE GRAVE OF KEATS.

Rid of the world's injustice, and his pain,
He sleeps at last beneath God's veil of blue:
Taken from life when life and love were new
The youngest of the martyrs here is lain,
Fair as Sebastian, and as early slain:
No cypress shades his grave, nor funeral yew,
But gentle violets weeping with the dew
Weave on his bones an ever-blossoming chain.
O proudest heart that broke for misery!
O sweetest lips since those of Mitylene!
O Painter-poet of our English land!
Thy name was writ in water: it shall stand:
And tears like mine shall keep thy memory green,
As Isabella did her Basil-Tree.

OSCAR WILDE.

Rome.

Reprinted (with revisions) in *Poems*, 1881, p. 147.

An earlier version of the sonnet under the title of *Heu Miserande Puer* appeared at the end of an article on *The Tomb of Keats* in *The Irish Monthly*, July 1877.

The following version is taken from the manuscript copy used by the printers of Bogue's edition of the *Poems*,

Burlington

1881. The passages within brackets are scored through in the manuscript:—

Rid of the world's injustice, and his pain,
He rests at last beneath God's veil of blue:
Taken from life when life and love were new
The youngest of the martyrs here is lain,
Fair as Sebastian, and as early slain.
No cypress shades his grave, [nor] or funeral yew,
[sunlit] gentle violets weeping with the
But [violets, poppies, daisies, drenched with] dew
Weave on his bones an ever-blossoming chain.
O proudest heart that broke for misery!
O sweetest [singer that] lips since those of Mitylene!
O poet-painter of our English land!
Thy name was writ in water . . . it shall stand:
And tears like mine shall keep thy memory green,
[And make it flourish as thy Basil-tree.]
As Isabella did thy Basil-tree.

Rome.

See also *Decorative Art in America*, edited by R. B. Glaenzer (New York: Brentano's), 1906, pp. 216-217.

The Centennial Magazine

[9]

THE CENTENNIAL MAGAZINE. An Australasian Monthly Illustrated. Sidney: Centennial Magazine Office, 74 Castlereagh Street.

Demy 8vo; glazed wrappers printed in brown; price 1s. monthly.

Three volumes were issued, the first number being dated August 5, 1888.

Vol. I, No. 7, February 5, 1889, p. 437. SYMPHONY IN YELLOW.

SYMPHONY IN YELLOW.

An omnibus across the bridge
Crawls like a yellow butterfly,
And, here and there, a passer-by
Shows like a little restless midge.

Big barges full of yellow hay
Are moored against the shadowy wharf,
And, like a yellow silken scarf,
The thick fog hangs along the quay.

Centennial Magazine

The yellow leaves begin to fade
And flutter from the Temple elms,
And at my feet the pale green Thames
Lies like a rod of rippled jade.

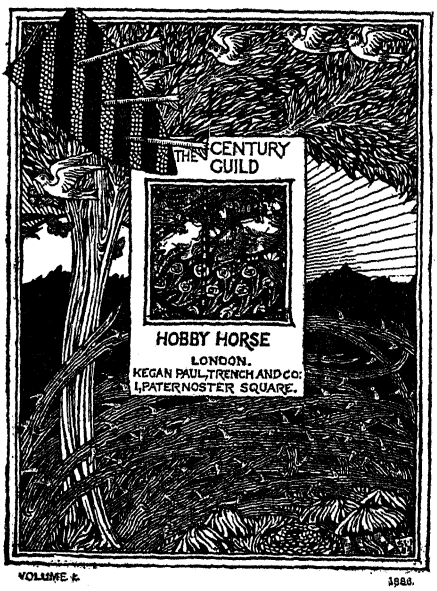
OSCAR WILDE.

Reprinted in *Poems*,* 1908, p. 259; 1909, etc., p. 235.

The Century Guild Hobby Horse

[10]

THE CENTURY GUILD HOBBY HORSE. [Edited by Arthur H. Mackmurdo and Herbert P. Horne.] London: Kegan Paul, Trench & Co., 1 Paternoster Square, E.C.



Small 4to; white wrappers printed in black with a design by Selwyn Image (used also as title-page to each volume); back wrapper blank except for the device of the Century Guild of Artists on the reverse in the top left-hand corner; price 2s. 6d. quarterly.

*With a misprint of "moved" for "moored" in the second stanza. The poem was offered to W. E. Henley for publication in *The Scots Observer* and refused. See also No. 58, *The Golden Grain Guide*.

Century Guild Hobby Horse

Publication began in January 1886 * and ceased at the end of Vol. VII in 1892. Three numbers of a new series, *The Hobby Horse*, edited by H. P. Horne, appeared in 1893.

Vol. I, No. 3, July 1886, pp. 83-86. KEATS' SONNET ON BLUE.

With a facsimile of Keats's original manuscript reproduced as a frontispiece on p. 81.†

Reprinted (without the facsimile) in *Miscellanies*, 1908, pp. 73-76.

In the sale of Wilde's effects at Chelsea on April 24, 1895, was catalogued

122 An etching of a Lady, by Menpes after W. Graham Robertson, and a Manuscript Poem, by Keats, framed

which was knocked down for 38s. to a Mr Shaw.

On the reverse of the front wrapper of No. 4 of *The Century Guild Hobby Horse*, October 1886, is the following :—

NOTE.—Mr. Oscar Wilde's article on Chatterton has been unavoidably postponed until the January number.

The article does not appear ever to have been published. Portions of it exist in manuscript, but except for the introductory passage here quoted the essay is in a fragmentary state. It seems probable that it was originally prepared for delivery as a lecture.

CHATTERTON.

The conditions that precede artistic production are so constantly treated as qualities of works of art that one is sometimes tempted to wish that all art were anonymous. For every true artist, even the portrait painter or dramatist, be his work absolutely objective in presentation, still reveals himself in his manner. Even abstract forms such as music and colour have much to tell us about the nature of him who fashioned them, and take the place of the biographer. Indeed, in some cases it is almost better for us not to search too curiously into the details of the artist's life.

The *incompleteness* of Keats's life, for instance, blinds

* A preliminary number was issued at Orpington by A. H. Mackmurdo in April 1884.

† The original manuscript was presented to Wilde by Mrs. E. K. Speed, the daughter of George Keats, the poet's brother. Wilde met her at Louisville, Kentucky, during his lecturing tour in America in 1882.

Century Guild Hobby Horse

many of his critics to the *perfection* of his song—and it is well on the whole that we know so little about Shakespeare. Mr. Matthew Arnold has so well expressed in verse what I am trying to convey to you in prose that I venture to quote from his sonnet to Shakespeare :—

> [Others abide our question. Thou art free.
> We ask and ask—Thou smilest and art still,
> Out-topping knowledge.]

Yet there are cases where the nature of the artist is so bound up with the nature of the man, that art criticism must take account of history and physiology in order to understand the work of art. And this is specially so in the case of Chatterton. Without a full comprehension of his life, the secret of his literature is not revealed. And so in going over the details of the life of this marvellous boy I do so not to mar the perfect joy and loveliness of his song by any over-emphasis of the tragedy of his death, but simply to enable us to understand the curious form he used, and to appreciate an art that to many may seem an anachronism.

The Chameleon *

[11]

THE CHAMELEON. "A Bazaar of Dangerous and Smiling Chances." [Edited by John Francis Bloxam, Exeter College, Oxford.] London: Gay & Bird, 5 Chandos Street, Strand, W.C.

Small 4to (10¼ by 7¾ in.); pp. 60; printed on hand-made paper, all edges uncut; green paper wrappers (11 by 8 in.) printed in dark green.

Vol. I, No. 1, December 1894, pp. 1-3. PHRASES AND PHILOSOPHIES FOR THE USE OF THE YOUNG.

Reprinted in *Miscellanies*, 1908, pp. 176-178.

Three numbers a year were to have been issued to subscribers at 15s. per annum, but publication ceased after the first number. Attention was drawn to the undesirable nature of some of the contents by Jerome K. Jerome in his journal *To-Day*, December 29, 1894 (p. 241), while a paper called *The Realm* had given it a favourable notice in its issue of December 14 (p. 171).

* This magazine contained also the first publication of *The Priest and the Acolyte*, which has been wrongly attributed to Oscar Wilde.

Chameleon

The date, December 1894, appears on the back of the wrapper, the front being inscribed as follows :—

No. . . .

THE CHAMELEON

'A Bazaar of Dangerous and Smiling Chances'
(R. L. STEVENSON)

Three Numbers a Year } Vol. I. Number I. { Subscription 15/- per Annum, Post Free

The Edition of each Number is limited to 100 *numbered copies*

CONTENTS

PHRASES AND PHILOSOPHIES FOR THE USE OF THE YOUNG. By OSCAR WILDE	1
THE SHADOW OF THE END. By J. G. NICHOLSON	4
A NEW ART : A NOTE ON THE POSTER	8
ON THE MORALITY OF COMIC OPERA	10
LES DÉCADENTS	16
JAMES ANTHONY FROUDE	17
OF 'THE VAGABONDS'	20
TWO POEMS. By LORD ALFRED DOUGLAS	25
THE PRIEST AND THE ACOLYTE	29
LOVE IN OXFORD	48
JUDICIAL WIT OF RECENT TIMES	49
ON THE APPRECIATION OF TRIFLES	52
AT DAWN. By BERTRAM LAWRENCE	59

LONDON: GAY AND BIRD
5 CHANDOS STREET, STRAND

In an unpublished letter to a friend, written from Reading Prison in the early part of 1897, Wilde gives the following explanation of his contributing to *The Chameleon* :—

> One day —— came to me and asked me as a personal favour to him to write something for an Oxford undergraduate magazine about to be started by some friend of his, of whom I had never heard in all my life and about whom I knew nothing at all. To please —— (what did I not always do to please him?) I sent him a page of paradoxes destined originally for the *Saturday Review*. A few months later I found myself standing in the dock of the Old Bailey on account of the character of the magazine. It formed part of the Crown charge against me. I was called upon to defend ——'s friend's prose and his own verse. The former I could not palliate : the latter, I, loyal to the bitter extreme, to his

youthful literature as to his youthful life, did very strongly defend and would not hear of his being a writer of indecencies. But I went to prison all the same for his friend's undergraduate magazine and the "Love that dare not speak its name."

The following is a summary of the proceedings at the Old Bailey so far as they concerned Wilde's contribution to *The Chameleon*:—

Sir Edward Clarke in his opening speech for the Prosecution in the Libel Action against Lord Queensberry on April 3rd, 1895, said that at the end of the plea were two very curious counts, one of which was that in December 1894 was published a certain immoral work in the form of *The Chameleon*, relating to practices and passions of an unnatural kind, and that Mr. Wilde joined in the procuring of the publication of *The Chameleon* with his name on it as the principal contributor. That was a very gross allegation, said Sir Edward. Mr. Wilde did contribute *Phrases and Philosophies for the Use of the Young* and on the first three pages of *The Chameleon*, which was numbered Vol. I, Number 1, there was a certain number of epigrammatical statements, such as those which many of them had enjoyed when being entertained by such a play as *A Woman of No Importance*. They gave brilliancy and effect to dialogue, and supplied even wisdom in a witty form. Mr. Wilde was not responsible for the rest of the magazine, declared his Counsel. It was edited by an Oxford man who asked Mr. Wilde to contribute. Directly Mr. Wilde saw the magazine he noticed there was a story in it which was a disgrace to literature, which it was amazing anybody wrote and still more amazing that anyone should allow to be published. Directly Mr. Wilde saw that story he communicated with the editor and upon his insistence the magazine was withdrawn. Mr. Wilde had no knowledge that that story was about to be published. It was strange, indeed, then to find that that publication was put upon the particulars as justifying the charge against Mr. Wilde.

Later, in his examination Sir Edward Clarke said: It is suggested that you are responsible for the publication of the magazine, *The Chameleon*, on the first few pages of which some aphorisms of yours appear. Beyond sending that contribution had you anything to do with

To be published December 1st.

A New Magazine, entitled

THE CHAMELEON

"A Bazaar of Dangerous and Smiling Chances" *(R. L. Stevenson).*

AMONG THE CONTRIBUTORS WILL BE:

Oscar Wilde.—Charles Kains Jackson.—Max Beerbohm.—Lord Alfred Douglas.—Lionel Johnson.—J. S. Green.—Bertram Lawrence.—John Gambril Nicholson.—Charles Hiatt.

Edition limited to 100 *numbered copies. Issued three times a year. Annual Subscription post free,* 15*s.*

CONTENTS OF NUMBER I.

Phrases and Philosophies for the Use of the Young. By Oscar Wilde.
The Shadow of the End. By J. G. Nicholson.
A New Art: A Note on the Poster.
On the Morality of the Comic Opera.
Les Décadents.
James Anthony Froude.
On 'The Vagabonds.'
Two Poems. By Lord Alfred Douglas.
The Priest and the Acolyte.
Love in Oxford.
Judicial Wit in Recent Times.
On the Appreciation of Trifles.
At Dawn. By Bertram Lawrence.

London: GAY and BIRD, 5, Chandos Street, Strand.

[11]

Facsimile of the original prospectus

the preparation or ownership, editorship or publication of that magazine?

The witness replied: Nothing at all.

In cross-examination [Sir] Edward Carson, who was Lord Queensberry's Counsel, dealt at considerable length with *The Chameleon* and tried to make out that the author of *Phrases and Philosophies* was responsible for everything else also. Wilde, however, declared that he took no steps to express disapproval of *The Chameleon*, publicly, because he thought it would have been beneath his dignity as a man of letters to associate himself with an Oxford undergraduate's productions. He was aware that the magazine might have been circulated among the undergraduates of Oxford, but he did not believe that any book or work of art ever had any effect on morality.

Counsel.—Am I right in saying that you do not consider the effect in creating morality or immorality?

Witness.—Certainly, I do not.

So far as your works are concerned, you pose as not being concerned about morality or immorality?

I do not know whether you use the word "pose" in any particular sense?

It is a favourite word of your own.

Is it? I have no pose in this matter. In writing anything I am concerned entirely with literature—that is, with art. I aim not at doing good or evil, but in trying to make a thing that will have some quality of beauty.

Listen, sir; here is one of your *Phrases and Philosophies for the Use of the Young* which you contributed to *The Chameleon*: "Wickedness is a myth invented by good people to account for the curious attractiveness of others." You think that true?

I rarely think that anything I write is true.

Did you say rarely?

I said rarely. I might have said never; not true in the actual sense of the word.

"Religions die when they are proved to be true." Is that true?

Yes; I hold that. It is a suggestion towards a philosophy of the absorption of religions by science, but it is too big a question to go into now.

Do you think that was a safe axiom to put forward for the philosophy of the young?

Most stimulating.

Chameleon

"If one tells the truth one is sure, sooner or later, to be found out"?

That is a pleasing paradox, but I do not set very high store on it as an axiom.

Is it good for the young?

Anything is good for the young that stimulates thought, in whatever age.

Whether moral or immoral?

There is no such thing as morality or immorality in thought. There is immoral emotion.

"Pleasure is the only thing one should live for"?

I think that the realisation of oneself is the prime aim of life, and to realise oneself through pleasure is finer than to do so through pain. I am, on that point, entirely on the side of the ancients—the Greeks. It is a pagan idea.

"A truth ceases to be true when more than one person believes in it"?

Perfectly. That would be my metaphysical definition of truth; something so personal that the same truth could never be appreciated by two minds.

"The condition of perfection is idleness"?

Oh yes, I think so. Half of it is true. The life of contemplation is the highest life.

"There is something tragic about the enormous number of young men there are in England at the present moment who start life with perfect profiles, and end by adopting some useful profession"?

I should think that the young have enough sense of humour.

What would anybody say would be the effect of *Phrases and Philosophies* taken in connection with such an article as *The Priest and the Acolyte?*

Undoubtedly, it was the idea that might be formed that made me object so strongly to the story. I saw at once that maxims that were perfectly nonsensical, paradoxical, or anything you like, might be read in conjunction with it.*

Wilde was then asked if the editor of *The Chameleon* was a personal friend of his, to which he replied that he

* *The Standard*, on October 29, 1908, in reviewing the volume of *Miscellanies* in Methuen's first collected edition of Wilde's works, said: "One of the most sparkling contributions is the chapter on *Phrases and Philosophies for the Use of the Young*," and quoted several of the very epigrams in which Counsel for the Marquis of Queensberry professed to see veiled improprieties.

Chameleon

was not and that he had met him only once. He had not seen him at the time when the editor wrote from Oxford and asked him to contribute to the magazine. Wilde replied that he really had nothing to send him at all.

"Afterwards," Wilde continued, "I said that I would give him some aphorisms out of my plays, some of which were unpublished.* Some of those which have been quoted are out of the play at present being performed at the Haymarket (*An Ideal Husband*) and there have been no complaints at the box-office of any moral depreciation of the audience."

The Chameleon was not only for private circulation, Wilde stated in reply to a further question, nor was he aware of the character of the story, *The Priest and the Acolyte*, until he saw it in print, when it came upon him as a great shock.

Mr. Justice Charles in his summing up at the first trial of Oscar Wilde on May 1, 1895, said that a very large portion of the evidence of Wilde at the Queensberry trial was devoted to what Sir Edward Clarke had called the "literary part of the case." It was attempted to show by cross-examination of Wilde, as to works he had published, that in a magazine called *The Chameleon*, published in the autumn of 1894, he had given the sanction of his name to the most abominable doctrines, but the only connection proved between that magazine and Wilde was that it was prefaced by two or three pages of *Phrases and Philosophies for the Use of the Young*, by the accused, of which it was sufficient to say some were amusing, some cynical, some—if his lordship might be allowed to criticise—silly; but wicked,—no, not wicked in the sense of the wickedness which it was sought to bring home to Wilde. To impute to Wilde anything else in *The Chameleon* was quite absurd. To judge him by another man's works which he had never seen would be not only highly unjust, but utterly absurd.

The Court and Society Review

THE COURT AND SOCIETY REVIEW. [Edited by Alsagar Vian.] London: Wilfred C. Atkins, 142 Strand, W.C. Folio; pink wrappers printed in brown; price 6d. weekly.

* The selection given in *The Chameleon* consists of 35 aphorisms; unauthorised reprints (Nos. 599-605) include 17 additional ones from Wilde's works.



[12] [6 by 7 in.



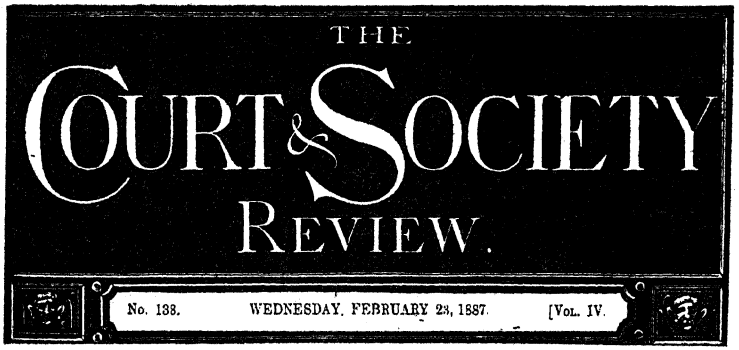
[13] [5¾ by 4¾ in.

THE CANTERVILLE GHOST

Illustrations by F. H. Townsend from The Court and Society Review, *February* 23 *and March* 2, 1887

To face p. 20

Court and Society Review



Began as *Orange Blossoms, A Marriage Chronicle and Social Review* on July 10, 1884; continued as *The Court and Society Journal* (No. 56 of *Orange Blossoms*) on July 30, 1885; continued as *The Court and Society Review*, with sub-title *Orange Blossoms*, on October 1, 1885 (Vol. II, No. 65). Publication was discontinued with Vol. VI, No. 205, June 6, 1888.

[12]

Vol. IV, No. 138, February 23, 1887, pp. 183-186. THE CANTERVILLE GHOST.

With an illustration by F. H. Townsend on p. 184.

[13]

Vol. IV, No. 139, March 2, 1887, pp. 207-211. THE CANTERVILLE GHOST (*conclusion*). Parts II, III, IV.

With an illustration by F. H. Townsend on p. 207.

Reprinted (without the illustrations) in *Lord Arthur Savile's Crime and Other Stories*, 1891, pp. 89-152.

[14]

Vol. IV, No. 142, March 23, 1887, pp. 270-271. THE AMERICAN INVASION.*

Reprinted in *Miscellanies*, 1908, pp. 77-82.

[15]

Vol. IV, No. 145, April 13, 1887, p. 337. [THE GREAT ORMOND STREET CHILD'S HOSPITAL.] *

* Anonymous.

Court and Society Review

Not reprinted.

A Jubilee tribute or memorial, that seems to me to be quite out of the reach of cavil or censure, is the one the little children are getting up. The young have a divine scheme in these matters, and I have no doubt that the money required for the building of the new wing of the Great Ormond Street Child's Hospital will be soon forthcoming. In the meantime, should any of my readers care to join this pretty and graceful movement, subscriptions will be thankfully received by the Hon. Mrs. Francis Jeune, 37, Wimpole Street, W., who will also supply collecting cards. The young Princesses, at Marlborough House, are already very much interested in the scheme, and have promised to help it in every way they can.

[A note of this kind is reprinted here merely for purposes of record and to save readers the trouble of research. It is obviously of no special interest.]

Pp. 341-343. THE AMERICAN MAN.*

Not reprinted.

THE AMERICAN MAN.

ONE of our prettiest Duchesses enquired the other day of a distinguished traveller whether there was really such a thing as an American man, explaining, as the reason for her question, that, though she knew many fascinating American women, she had never come across any fathers, grandfathers, uncles, brothers, husbands, cousins, or, indeed, male relatives of any kind whatsoever.

The exact answer the Duchess received is not worth recording, as it took the depressing form of useful and accurate information; but there can be no doubt that the subject is an extremely interesting one, pointing, as it does, to the curious fact that, as far as society is concerned, the American invasion has been purely female in character. With the exception of the United States Minister, always a welcome personage wherever he goes, and an occasional lion from Boston or the Far West, no American man has any social existence in London. His women-folk, with their wonderful dresses, and still more wonderful dialogue, shine in our *salons*, and delight our dinner-parties; our guardsmen are taken captive by

* Anonymous.

Court and Society Review

their brilliant complexions, and our beauties made jealous by their clever wit; but the poor American man remains permanently in the background, and never rises beyond the level of the tourist. Now and then he makes an appearance in the Row, looking a somewhat strange figure in his long frock coat of glossy black cloth, and his sensible soft-felt hat; but his favourite haunt is the Strand, and the American Exchange his idea of heaven. When he is not lounging in a rocking-chair with a cigar, he is loafing through the streets with a carpet bag, gravely taking stock of our products, and trying to understand Europe through the medium of the shop windows. He is M. Renan's *l'homme sensuel moyen*, Mr. Arnold's middle-class Philistine. The telephone is his test of civilisation, and his wildest dreams of Utopia do not rise beyond elevated railways and electric bells. His chief pleasure is to get hold of some unsuspecting stranger, or some sympathetic countryman, and then to indulge in the national game of "matching." With a *naïveté* and a nonchalance that are absolutely charming, he will gravely compare St. James' Palace to the grand central depot at Chicago, or Westminster Abbey to the Falls of Niagara. Bulk is his canon of beauty, and size his standard of excellence. To him the greatness of a country consists in the number of square miles that it contains; and he is never tired of telling the waiters at his hotel that the state of Texas is larger than France and Germany put together.

Yet, on the whole, he is happier in London than anywhere else in Europe. Here he can always make a few acquaintances, and, as a rule, can speak the language. Abroad, he is terribly at sea. He knows no one, and understands nothing, and wanders about in a melancholy manner, treating the Old World as if it were a Broadway store, and each city a counter for the sampling of shoddy goods. For him Art has no marvel, and Beauty no meaning, and the Past no message. He thinks that civilisation began with the introduction of steam, and looks with contempt upon all centuries that had no hot-water apparatuses in their houses. The ruin and decay of Time has no pathos in his eyes. He turns away from Ravenna, because the grass grows in her streets, and can see no loveliness in Verona, because there is rust on her balconies. His one desire is to get the whole of Europe into thorough repair. He is severe on the

Court and Society Review

modern Romans for not covering the Colosseum with a glass roof, and utilising the building as a warehouse for dry goods. In a word, he is the Don Quixote of common sense, for he is so utilitarian that he is absolutely unpractical. As a *compagnon de voyage* he is not desirable, for he always looks *deplacé*, and feels depressed. Indeed, he would die of weariness if he were not in constant telegraphic communication with Wall Street; and the only thing that can console him for having wasted a day in a picture-gallery is a copy of the New York Herald or the Boston Times. Finally, having looked at everything, and seen nothing, he returns to his native land.

There he is delightful. For the strange thing about American civilisation is, that the women are most charming when they are away from their own country, the men most charming when they are at home.

At home, the American man is the best of companions, as he is the most hospitable of hosts. The young men are especially pleasant, with their bright, handsome eyes, their unwearying energy, their amusing shrewdness. They seem to get a hold on life much earlier than we do. At an age when we are still boys at Eton, or lads at Oxford, they are practising some important profession, making money in some intricate business. Real experience comes to them so much sooner than it does to us, that they are never awkward, never shy, and never say foolish things, except when they ask one how the Hudson River compares with the Rhine, or whether Brooklyn Bridge is not really more impressive than the dome of St. Paul's. Their education is quite different from ours. They know men much better than they know books, and life interests them more than literature. They have no time to study anything but the stock markets, no leisure to read anything but newspapers. Indeed, it is only the women in America who have any leisure at all; and, as a necessary result of this curious state of things, there is no doubt but that, within a century from now, the whole culture of the New World will be in petticoats. Yet, though these cute young speculators may not have culture, in the sense in which we use it, as the knowledge of the best that has been thought and said in the world, they are by no means dull. There is no such thing as a stupid American. Many Americans are horrid, vulgar, intrusive, and im-

Court and Society Review

pertinent, just as many English people are also; but stupidity is not one of the national vices. Indeed, in America there is no opening for a fool. They expect brains even from a boot-black, and get them.

As for marriage, it is one of their most popular institutions. The American man marries early, and the American woman marries often; and they get on extremely well together. From childhood, the husband has been brought up on the most elaborate fetch-and-carry system, and his reverence for the sex has a touch of compulsory chivalry about it; while the wife exercises an absolute despotism, based upon female assertion, and tempered by womanly charm. On the whole, the great success of marriage in the States is due partly to the fact that no American man is ever idle, and partly to the fact that no American wife is considered responsible for the quality of her husband's dinners. In America, the horrors of domesticity are almost entirely unknown. There are no scenes over the soup, nor quarrels over the *entrées*, and as, by a clause inserted in every marriage settlement, the husband solemnly binds himself to use studs and not buttons for his shirts, one of the chief sources of disagreement in ordinary middle-class life is absolutely removed. The habit also of residing in hotels and boarding-houses does away with any necessity for those tedious *têtes-à-têtes* that are the dream of engaged couples, and the despair of married men. Vulgarising though a *table d'hôte* may be, it is at least better than that eternal duologue about bills and babies to which Benedict and Beatrice so often sink, when the one has lost his wit, and the other her beauty. Even the American freedom of divorce, questionable though it undoubtedly is on many grounds, has at least the merit of bringing into marriage a new element of romantic uncertainty. When people are tied together for life they too often regard manners as a mere superfluity, and courtesy as a thing of no moment; but where the bond can be easily broken, its very fragility makes its strength, and reminds the husband that he should always try to please, and the wife that she should never cease to be charming.

As a consequence of this liberty of action, or, it may be, in spite of it, scandals are extremely rare in America, and should one occur, so paramount in society is female influence, that it is the man who is never forgiven. America is the only country in the world where Don

Court and Society Review

Juan is not appreciated, and where there is sympathy for Georges Dandin.

On the whole, then, the American man at home is a very worthy person. There is just one point in which he is disappointing. American humour is a mere travellers' tale. It has no real existence. Indeed, so far from being humorous, the male American is the most abnormally serious creature who ever existed. He talks of Europe as being old; but it is he himself who has never been young. He knows nothing of the irresponsible light-heartedness of boyhood, of the graceful *insouciance* of animal spirits. He has always been prudent, always practical, and pays a heavy penalty for having committed no mistakes. It is only fair to admit that he can exaggerate; but even his exaggeration has a rational basis. It is not founded on wit or fancy; it does not spring from any poetic imagination; it is simply an earnest attempt on the part of language to keep pace with the enormous size of the country. It is evident that where it takes one twenty-four hours to go across a single parish, and seven days' steady railway travelling to keep a dinner engagement in another State, the ordinary resources of human speech are quite inadequate to the strain put on them, and new linguistic forms have to be invented, new methods of description resorted to. But this is nothing more than the fatal influence of geography upon adjectives; for naturally humorous the American man certainly is not. It is true that when we meet him in Europe his conversation keeps us in fits of laughter; but this is merely because his ideas are so absolutely incongruous with European surroundings. Place him in his own environment, in the midst of the civilisation that he has made for himself, and the life that is the work of his own hands, and the very same observations will fail even to excite a smile. They have sunk to the level of the commonplace truism, or the sensible remark; and what seemed a paradox when we listened to it in London, becomes a platitude when we hear it in Milwaukee.

America has never quite forgiven Europe for having been discovered somewhat earlier in history than itself. Yet how immense are its obligations to us! How enormous its debt! To gain a reputation for humour, its men have to come to London; to be famous for their *toilettes*, its women have to shop in Paris.

Court and Society Review

Yet, though the American man may not be humorous, he is certainly humane. He is keenly conscious of the fact that there is a great deal of human nature in man, and tries to be pleasant to every stranger who lands on his shores. He has a healthy freedom from all antiquated prejudices, regards introductions as a foolish relic of mediæval etiquette, and makes every chance visitor feel that he is the favoured guest of a great nation. If the English girl ever met him, she would marry him; and if she married him, she would be happy. For, though he may be rough in manner, and deficient in the picturesque insincerity of romance, yet he is invariably kind and thoughtful, and has succeeded in making his own country the Paradise of Women.

This, however, is perhaps the reason why, like Eve, the women are always so anxious to get out of it.

P. 357. THE NEW PLAY.*

Not reprinted.

THE NEW PLAY.

[The article, under the general heading of "The Lorgnette," contains notices of other productions and is signed "Tête Morte," but only the paragraph here printed is by Wilde.]

AMERICAN actors have always been more popular in London than American plays. It was by the actor's, not the playwright's, art, that the Daly Company fascinated the town; and our stage is far more indebted to men like Jefferson or Edwin Booth than it is to the unfortunate authors of the many terrible transatlantic dramas that have from time to time been produced before us. So the success of an absolutely American play is extremely interesting, and it is very much to be regretted that, as far as the hero's part is concerned, "Held by the Enemy" is not better acted. As Colonel Prescott, Mr. [Charles] Warner was, on Saturday night,† most unsatisfactory. His pose and gestures were those of the stage, not of the soldier. By his false emphasis and unreal exaggeration he entirely marred the simplicity of the character he was trying to portray; he was always theatrical, and never dramatic. No part in a play survives being over-acted, nor, even at the Princess's, can

* Anonymous.

† *Held by the Enemy*, a drama in five acts, by William Gillette, was produced in London at a matinée performance at the Princess's Theatre on Saturday, April 2, 1887. The second performance was on the following Saturday evening, April 9.

Court and Society Review

noise ever be regarded as any true substitute for nature. The other characters were much better, though Mr. [S.] Calhaem's "Uncle Rufus" failed to produce the effect it aimed it, and brought an alien element of low comedy into one of the most affecting scenes. Miss Alma Murray was sympathetic and graceful; Mr. [E. W.] Gardiner was quiet and impressive; and Mr. [William] Rignold was quite admirable. The success of the evening, however, was Miss Annie Hughes' performance of the American girl. Nothing more brilliant or more fascinating has been seen on our stage for some time past, and her scenes with Mr. Yorke Stephens, who, by-the-way, acted extremely well, delighted everybody. Whether "Held by the Enemy" will be a popular success is open to question, but of its artistic merit there can be no doubt. It is a very powerful tragedy, sandwiched between two comedy acts, and contains one of the best situations in the whole of modern dramatic literature.

[16]

Vol. IV, No. 146, April 20, 1887, p. 378. THE BUTTERFLY'S BOSWELL.*

Not reprinted.

THE BUTTERFLY'S BOSWELL.

EVERY great man nowadays has his disciples, and it is usually Judas who writes the biography. Mr. Whistler, however, is more fortunate than most of his *confrères*, as he has found in Mr. Walter Dowdeswell the most ardent of admirers, indeed, we might almost say the most sympathetic of secretaries.

In the current number of the *Art Journal* Mr. Dowdeswell publishes a very valuable account of Mr. Whistler's life and work, and gives us an extremely graphic picture of this remarkable artist, from his tall hat and wand, of which an illustration is duly given, down to the sly smile that we have all heard echoing through the Suffolk Street Gallery on the occasion of a private view, and that used, in old days, to deafen the Royal Academicians at their annual *soirée*.

From Mr. Dowdeswell's interesting monograph we learn that Mr. Whistler is of most ancient English lineage. Indeed, his family tree seems to go back perilously near to those old mediæval days that he himself has often

* Anonymous.

Court and Society Review

so charmingly satirized, and always so cleverly misunderstood. The particular branch, however, from which the President of the British Artists is immediately descended is partly Irish and American, a fact that explains a great deal of the peculiar quality of his wonderful wit, just as to his early residence in Russia, where his father was a distinguished engineer, we may attribute the origin of that winning and fascinating manner that makes the disciples murmur to each other after each exhibition "*Grattez le maître, et vous trouverez le Tartare!*"

On his father's death, Mr. Whistler seems to have returned to America, where in a short time we find him a cadet at West Point. Nature, however, seeing that he was destined to be a Velasquez, not a *Vilainton,* brought his military career to a premature and inglorious end, and we next come across him at Paris, in the *atelier* of Gleyre. His Paris successes are well known; but, like all true Americans, he gravitated towards England, and having thrilled France with the strange beauty of his "White Girl," a picture exhibited at the *Salon des Refusés*, he crossed over to London, where, according to Mr. Dowdeswell, he discovered the Thames.

From this point on the article becomes extremely interesting, and Mr. Dowdeswell displays a really remarkable power, not merely of writing, but of writing from dictation, especially in his very generous and appreciative estimate of Mr. Whistler's genius. We are glad, too, to notice Mr. Dowdeswell's distinct recognition of the complete absence from Mr. Whistler's work of any alien quality, and of the great service he has rendered to Art by his absolute separation of painting from literature. Before the fortunate arrival of Mr. Whistler on these benighted but expectant shores our English painters, with but few exceptions, had spent their wicked and wasted lives in poaching upon the domain of the poets, marring their motives by clumsy treatment, and striving to render, by visible form and colour, the marvel of what is invisible, the splendour of what is not seen. Now that the *cénacle* is well established in Suffolk Street, and that the style of the master has produced the school of the mediocrity, we have every reason to hope that the old state of things has passed away. For the domain of the painter is widely different from the domain of the poet. To the

Court and Society Review

latter belongs Life in its full and absolute entirety; not only the world that men look at, but the world that men listen to also; not merely the momentary grace of form, or the transient gladness of colour, but the whole sphere of feeling, the perfect cycle of thought, the growth and progress of passion, the spiritual development of the soul. The painter is so far limited that it is only through the mask of the body that he can show us the mystery of the soul; only through images that he can handle ideas; only through its physical equivalents that he can deal with psychology. And how inadequately does he do it then, asking us to accept a blackamoor with a frown for the noble rage of Othello, and an old gentleman in a storm for the wild madness of Lear!

Yet, in emphasising the painter's limitation of subject matter, Mr. Whistler has not by any means limited the painter's vision. It would be more just to say that he has pointed out possibilities of beauty hitherto undreamt of, and that by his keen critical faculty, no less than by the dominance of his assertive personality, he has given to Art itself a new creative impulse. Indeed, when the true history of Art comes to be written, a task that Mr. Whistler is eminently capable of doing himself, at least in the form of an autobiography, there can be no doubt but that his name will stand high amongst the highest on its record, for he has opened the eyes of the blind, and given great encouragement to the short-sighted.

The best answer, however, to those who would censure him for suffering the poet to sing in peace, and mock at him for leaving to literature its proper province, is the rare and exquisite wonder of his own work, and not its wonder merely, but its width also, its mastery over all chords, its possession of all secrets. There is nothing of the specialist in Mr. Whistler. As he can deal with every medium, so he can appeal to every mood. Some of his arrangements in colour, such as the "Little Grey Note," or the "Note in Blue and Opal," have all the delicate loveliness of lyrics. The silver silences of his nocturnes seem at times almost passing into music. He has done etchings with the brilliancy of epigrams, and pastels with the charm of paradoxes, and many of his portraits are pure works of fiction.

On the whole, then, the biography in the *Art Journal* is well worth reading. It is not, of course, complete, and

Court and Society Review

some of the most distinguishing characteristics of Mr. Whistler's nature are hardly alluded to at all. Still, as Mr. Whistler once himself remarked, no man alive is life-size; and it would be ungracious to criticize with too much severity an article that shows such memory on the part of the writer, and such journalistic ability on the part of the subject. For one thing, however, we hope that Mr. Dowdeswell is not responsible. Previous to this article's publication, there appeared in the daily newspaper an extremely vulgar and blatant advertisement, which ultimately found its way into the pages of some of the catalogues at the Suffolk Street Private View. It would be sad to think that a disciple so devoted as Mr. Dowdeswell has shown himself to be could have thus desecrated the dignity of his master; for, while it is all very well to be the Butterfly's Boswell, to be the Butterfly's Barnum is immodest, and unnecessary.

Pp. 379-380. THE CHILD-PHILOSOPHER.*

Not reprinted.

THE CHILD-PHILOSOPHER.

THOUGH the Oracles are dumb, and the Prophets have taken to the turf, and the Sibyls are reduced to telling fortunes at bazaars, the ancient power of divination has not yet left the world. Mr. Mark Twain's fascinating article, in the current number of the Century Magazine, on "English as She is Taught" in his native country, throws an entirely new light on that *enfant terrible* of a commercial civilisation, the American child, and reminds us that we may all learn wisdom from the mouths of babes and sucklings. For the mistakes made by the interesting pupils of the American Board-Schools are not mistakes springing from ignorance of life or dulness of perception; they are, on the contrary, full of the richest suggestion, and pregnant with the very highest philosophy. No wonder that the American child educates its father and mother, when it can give us such luminous definitions as the following:—

Republican, a sinner mentioned in the Bible.
Demagogue, a vessel containing beer and other liquids.
The Constitution of the United States, that part of the book at the end that nobody reads.
Plagiarist, a writer of plays.

* Anonymous.

Court and Society Review

Equestrian, one who ask questions.
Tenacious, ten acres of land.
Quaternions, a bird, with a flat beak and no bill, dwelling in New Zealand.
Franchise, anything belonging to the French.

The last definition points very clearly to the fact that the fallacy of an extended Franchise is based on the French theory of equality, to which the child-philosopher seems also to allude when he says that—

Things which are equal to each other are equal to anything else,

while the description of the Plagiarist is the most brilliant thing that has been said on modern literature for some time.

How true, also, in their directness and simplicity of phrase are such aphorisms as :—

Some of the best fossils are found in theological cabinets.
There are a good many donkeys in theological gardens.
We should endeavour to avoid extremes—like those of wasps and bees.
Congress is divided into civilised, half civilised, and savage.
Climate lasts all the time, and weather only a few days.
The Constitution of the United States was established to ensure domestic hostility.
The body is mostly composed of water, and about one half is avaricious tissue.

How excellent are these views on History :—

The Puritans founded an insane asylum in the wilds of America.
The middle ages come in between antiquity and posterity.
Henry the Eight was famous for being a great widower having lost several wives.
Julius Cæsar was really a very great man. He was a very great soldier and wrote a book for beginners in Latin.
The Stamp Act was to make everybody stamp all materials, so they should be null and void.
The only form of Government in Greece was a limited monkey.

How delightful these literary criticisms :—

Bulwell is considered a good writer.
Gibbon wrote a history of his travels in Italy. This was original.
Wm. Wordsworth wrote the Barefoot Boy and Immitations on Immortality.
A sort of sadness kind of shone in Bryant's poem.
Chaucer was the father of English pottery.
Holmes is a very profligate and amusing writer.
Sir Walter Scott, Charles Bronté, Alfred the Great, and Johnson were the first great novelists.
Chaucer was succeeded by H. Wads. Longfellow, an American writer. His writings were chiefly prose, and nearly one hundred years elapsed.

How valuable these results of a scientific education!

Court and Society Review

How clearly they exemplify the importance of physiology as the basis of culture!

Physillogigy is to study about your bones, stummick, and vertebry.

The gastric juice keeps the bones from creaking.

The olfactory nerve enters the cavity of the orbit, and is developed into the special sense of hearing.

Nor should the influence of mathematics in developing a logical habit of mind be overlooked. How well it is shown in the following:—

A circle is a round straight line with a hole in the middle.

To find the number of square feet in a room, you multiply the room by the number of the feet. The product is the result.

The weight of the earth is found by comparing a mass of known lead with that of a mass of unknown lead.

Inertia is the negative quality of passiveness, either in recoverable latency or incipient latescence.

The metaphysical subtlety of the last statement shows that the child-philosopher is perfectly qualified to become a member of the psychical and the hermetic societies, and that with a little more study, he might develop into the most esoteric of all the Brompton Buddhists. Indeed, we sincerely hope that when the next bevy of beauties land on our shores from America, they will bring with them one specimen at least of the native school boy. For many of his utterances are obviously mystical, and possess that quality of absolute unintelligibility that is the peculiar privilege of the verbally inspired. In the case of such aphorisms, as—

The leopard is watching his sheep.

They had a strawberry vestibule.

The coercion of some things is remarkable; as bread and molasses.

The supercilious girl acted with vicissitude when the perennial time came.

You should take caution, and be precarious.

we must clearly, like Mr. Posket in "The Magistrate," read between the lines, and recognise that what to the uninitiated seems nonsense or platitude, to the humble transcendentalist is pure revelation. What a *trouvaille*, also, for Parliamentary speakers of the old school of Mr. Conybeare and Mr. Bradlaugh is the child-philosopher's list of word definitions! If mendacious only means "what can be mended," mercenary "one who feels for another," and parasite "a kind of umbrella," it is evident that latent, in the very lowest citizen of our community, lie capacities for platform oratory hitherto unsuspected. Even women, most complex of all modern

Court and Society Review

problems, are analysed with a knowledge that in Europe is confined to poets and dandies. "They make fun of boys," says the child-philosopher, "and then turn round and love them."

Mr. Mark Twain deserves our warmest thanks for bringing to light the true American genius. American patriots are tedious, American millionaires go bankrupt, and American beauties don't last, but the schoolboy seems to be eternally delightful; and when the world has grown weary of Boston novelists, and tired of the civilisation of the telephone, the utterances of the child-philosopher will be treasured by the scientific historian as the best criticism upon modern education, the best epigram upon modern life.

[17]

Vol. IV, No. 147, April 27, 1887, p. 390. THE ROUT OF THE R.A.*

Not reprinted.

THE ROUT OF THE R.A.

The annual attacks upon the Royal Academy, with which we are all so familiar, and of which most of us are so tired, have, as a rule, been both futile and depressing. The dull have cried out upon dulness, and the mediocre have denounced mediocrity, and each side has taken itself very seriously indeed. It is always a sorry spectacle when the Philistines of Gath go out against the Philistines of Gaza; so we are delighted to find that there has risen up, at last, a young and ruddy David to slay this lumbering Goliath of middle-class art. Punch has sent forth this Paladin of the beautiful, the Gainsborough Gallery in Bond Street has given him his vantage-ground of attack, and before Mr. Harry Furniss' brilliant wit and clever satire the Royal Academicians are now in full retreat, and the opinion of the best military and artistic experts is, that they are rapidly retiring in the direction of Bayswater, a desolate tract of country lying to the north of the Park, where it would be almost impossible to find them, owing to the difficulty of obtaining guides. The final encounter, however, will not take place till the end of this week, when Goliath, who is now occupied in varnishing, the only artistic process with which he is thoroughly familiar,

* Anonymous.

Court and Society Review

will display his forces in Burlington House, under the patronage of the British public, and under the protection of the British policeman.

Perhaps, however, it is somewhat fanciful to treat Mr. Furniss' Exhibition as an attack on the Royal Academy at all. It would be more just to regard it as an attempt on Mr. Furniss' part to show the Academicians the possibilities of real beauty, and wonder, and pleasure that lie hidden in his work. Take, for instance, the Tadema (No. 31). Here is all the archæological detail so dear to this industrious painter; all the cups of polished metal, the strangely embroidered robes, and the richly veined marbles, that exemplify so clearly the "rights of properties" in art; and the one thing that was wanting in Mr. Tadema's work has been added, the passionate interest in human life, and the power to portray it. The two central figures are absolutely fascinating, and where we yawned before we now cannot help laughing. Charming, too, in its delicate feeling for purity is Mr. Horsley's "Lady Godiva" (No. 27). Nothing could possibly be more chaste than this draped lay-figure, that rides through the empty streets of Coventry on a blindfolded horse. The legs of the quadruped are carefully encased in canvas bags, lest the modest should be offended; the heroine carries a large umbrella, for fear of accidents; while the introduction of Mr. Horsley himself in the character of Peeping Tom is a masterpiece of autobiographical art. As for Sir Frederick Leighton, he has rarely been seen to more advantage than in the specimen of his work that Mr. Furniss has so kindly provided for him. His "Pygmalion and Galatea in the Lowther Arcadia" (No. 49) has all that wax-doll grace of treatment that is so characteristic of his best work, and is eminently suggestive of the President's earnest and continual struggles to discover the difference between chalk and colour. Indeed, every Academician is thoroughly well represented. Mr. Frith, who has done so much to elevate painting to the dignity of photography, sends a series of five pictures, exemplifying that difference between Virtue and Vice which moralists have never been able to discover, but which is the real basis of the great Drury Lane school of melo-drama. Owing to the exigencies of space, only one of these pictures has been hung, but the other four appear in the delightfully illustrated catalogue, and never has

Court and Society Review

the contrast between life when it is "penny plain," and life when it is "twopence coloured," been so forcibly put forward. The whole series is like the very finest platitude from the pulpit, and shows clearly the true value of didactic art. Mr. Macbeth, the variety of whose work is so well known, exhibits a group of peasant women at their customary occupation of "Pot-boiling in the Fens"; Mr. Briton Rivière's "Love me, Love my Dog" (No. 41), a careful study from Life, in which the navvy and the bull pup have changed heads, has all the simple truth of that popular school that treats human beings as if they were animals, and animals as if they were human beings; Mr. Boughton's "Newest England, Tarred with an American Brush," is, as the catalogue remarks, somewhat low in tone, though high in price; but Mr. Goodall's "Tracts in the Desert," a spirited picture of a missionary distributing leaflets from the back of a camel, while the Sphinx looks on in amused wonder, is one of this painter's noblest productions, and will, no doubt, be highly appreciated by that refined patron of art who, as the daily papers have recently informed us, was so impressed by the worthy Academician's last sacred picture, that he at once gave him a commission to paint one of double the size! Elsewhere on the walls of this delightful exhibition we notice a masterly Frank Holl, with the usual lime-light effects; a fine "Salvation Armitage" (No. 26), that combines the spirit of Exeter Hall with the close study of the plaster cast; an interesting example of Mr. Frank Dicksee, full of chocolate-box culture and school girl sentimentality; and a really splendid Brett, of the billows as seen from a bathing box. Nor are there wanting specimens of the work of Mr. Seymour Lucas, Mr. Gow, and those other great historical painters of our day who rival the theatrical costumiers in their passion for fancy-dress balls, and collect armour that has borne the brunt of Wardour Street for so many years; there is a magnificent Orchardson (No. 72), with a delicate suggestion of that mustard-yellow atmosphere through which this Thackeray of painters loves to look out on life; the Leslies and the Marcus Stones have all that faint and fading prettiness that makes one long for the honest ugliness of naturalism; and there are some excellent examples of the work of that poetic school of artists who imagine that the true way of idealising a sitter is to paint someone else.

Court and Society Review

On the whole, then, the Royal Academicians have never appeared under more favourable conditions than in this pleasant gallery. Mr. Furniss has shown that the one thing lacking in them is a sense of humour, and that, if they would not take themselves so seriously, they might produce work that would be a joy, and not a weariness to the world. Whether or not they will profit by the lesson, it is difficult to say, for dulness has become the basis of respectability, and seriousness the only refuge of the shallow. Still, even for the Academician there is hope, and though it is too late now for any immediate reform, who knows but next year we may have an exhibition at Burlington House, not merely to laugh at, but to laugh with, not merely for mockery, but also for kindly mirth? Should this desirable result be attained, Mr. Furniss will have done a great service to English art; and, in any case, his gallery will be remembered as the most brilliant criticism upon the British school that has been made in this century.

[18]

Vol. IV, No. 148, May 4, 1887, pp. 413-414.

SHOULD GENIUSES MEET? *

Not reprinted.

SHOULD GENIUSES MEET?

THE spiritual advantages to be derived from the spectacle of geniuses arguing in the presence of people in evening dress formed the subject of an impassioned oration delivered last Thursday afternoon, in Mr. Moscheles' pretty studio, by Mr. Courtland Palmer, of New York. Mr. Palmer gave a most interesting account of the debates in the famous Nineteenth Century Club of his native city, and pointed out that when the prophets and pioneers of thought stand face to face in the presence of people in evening dress, misunderstanding becomes impossible, and misrepresentation a thing of the past. To listen is quite as difficult as to lecture, and yet Mr. Palmer held his audience spellbound while he described how, under the auspices of his useful society, the American believer had fraternized with the American atheist, how the Anarchist, the Socialist, and the Individualist had met without murder, and separated without suicide; how the Wagnerites and the worshippers of

* Anonymous.

Court and Society Review

Mozart, the artists and the Philistines, the priests of beauty, and the pedants of duty, had settled their differences with charming courtesy, and with sweet reasonableness preached their separate creeds; and how all this had taken place in the presence of people in evening dress, light refreshments being provided at the close of the *soirée* for the various combatants on each side. With a fluency that was almost eloquence, and a sincerity that occasionally took the form of style, he drew a wonderful picture of the splendour that would be added to life if every city kept a menagerie where the lions of literature would perform, and where, in the presence of people in evening dress, the men of light and leading would play like gladiators of an intellectual arena, and await the *pollice verso* of the dandy and the *décolletée*. Like a civilized Cobden, he promulgated the doctrine of Free-trade in ideas, and exclaimed against the Protectionist tariff of books and magazines. Personal encounter was his panacea for evil, personal discussion the shibboleth of his gospel, and for an hour and a-half he earnestly appealed to his fainting but fascinated listeners to found in London a society similar to his own, and not to forget the refining influence of the presence of people in evening dress.

The establishment of a Talking Club in our midst may seem to some the beginning of a new reign of terror, in which the wisdom of silence will be forgotten, and the dignity of culture have to give place to the shrill voice of chatter, the noise of empty words; others may protest against a scheme that proposes to war against misrepresentation, which is the secret of criticism, and misunderstanding, which is the basis of love; but we are on Mr. Palmer's side, and acknowledge the value of open debate as fully as we recognize the virtue of evening dress. Indeed, we think it would be a very good thing if people were taught how to speak. Language is the noblest instrument we have, either for the revealing or the concealing of thought; talk itself is a sort of spiritualised action; and conversation is one of the loveliest of the arts. The only objection we see to the complete realization of Mr. Palmer's scheme is, that most of our men of letters and thinkers love solitude, and seek quiet, and are hardly to be tempted from their libraries, even by the prospect of meeting people in evening dress. It would, of course, be charming if Mr. Mathew Arnold came down

Court and Society Review

to do battle, for the cause of sweetness and light, against Mr. Spurgeon, or Dr. Parker, or some other robust champion of middle-class ideals. With what swift pebbles of wit would the author of "Culture and Anarchy" war against the weaver's beam of dulness! How delicate would be his satire! How delightful his superior tone! But would Mr. Arnold really leave his pine-woods at Cobham to look at Goliath? Would he care to wander into the wilderness in search of heavy learning and light refreshments? Would it give him any pleasure to sojourn, even for an evening, in Gath? We fear not. At the last moment a telegram would arrive pleading indisposition, and the unfortunate audience would find that they had put on their raiment for nothing. Or take the case of Mr. Whistler and Mr. Ruskin. Mr. Whistler had to submit to the decision of an incompetent tribunal, to plead before a judge who knew nothing of nocturnes, and a jury to whom Symphonies were a rock of offence. His "Harmonies in Blue and Gold" were treated as *pièces de conviction*, his "Notes in Violet and Silver" as obvious proofs of guilt. How much better it would have been had the two combatants appeared face to face, without the intervention of the criminal bar, and settled their dispute in a civilized manner. But though Mr. Whistler would undoubtedly have been present, armed to the teeth with brilliant epigram, and barbed with clever caustic jest, we hardly think that Mr. Ruskin would have stirred from the water-side of the Coniston Lake, or troubled himself to play the prize-fighter to a gallery of Impressionists. At the present moment, also, to take another instance, a violent controversy is raging between the Duke of Argyll and Mr. Huxley. Article follows article with fearful rapidity, and even the seconds in this literary duel are beginning to take part in the fight. It would certainly be amusing if the head of the Campbells with his pibroch faced the professor with his physiology, and such a meeting would at least be productive of this good, that an end would be put to a tedious discussion. But, for some reason or other, our writers and thinkers prefer to fight their battles on paper, and to make their repartees through the medium of pen and ink. It is not probable that either Mr. Huxley or the Duke of Argyll would consent to pose and perform in public, even for the benefit of those in evening dress.

Nothing, however, is permanent. Day by day the old

Court and Society Review

order of things changes, and new modes of thought pass over our world, and it may be that, before many years, talking will have taken the place of literature, and the personal screech silenced the music of impersonal utterance. Something of the dignity of the literary calling will probably be lost, and it is perhaps a dangerous thing for a country to be too eloquent; but still there will be many decided advantages, and in any case, the people in evening dress will be gratified, and they, according to the latest apostle of progress, represent the flower of a nation's life, and the best of a nation's civilisation.

[19]

Vol. IV, No. 149, May 11, 1887, pp. 447-450. LORD ARTHUR SAVILE'S CRIME. A STORY OF CHEIROMANCY.—I, II.

With an illustration by F. H. Townsend on p. 447.

[20]

Vol. IV, No. 150, May 18, 1887, pp. 471-473. LORD ARTHUR SAVILE'S CRIME. A STORY OF CHEIROMANCY.—III, IV.

[21]

Vol. IV, No. 151, May 25, 1887, pp. 495-497. LORD ARTHUR SAVILE'S CRIME. A STORY OF CHEIROMANCY.—V, VI.

With an illustration by F. H. Townsend on p. 497.

Reprinted (without the illustrations) in *Lord Arthur Savile's Crime and Other Stories*, 1891, pp. 1-73.

The following letter was written by Wilde to Mr. Edward Heron-Allen, the author of various works on cheiromancy:—

16, TITE STREET, CHELSEA, S.W.
[*October* 17, 1887]

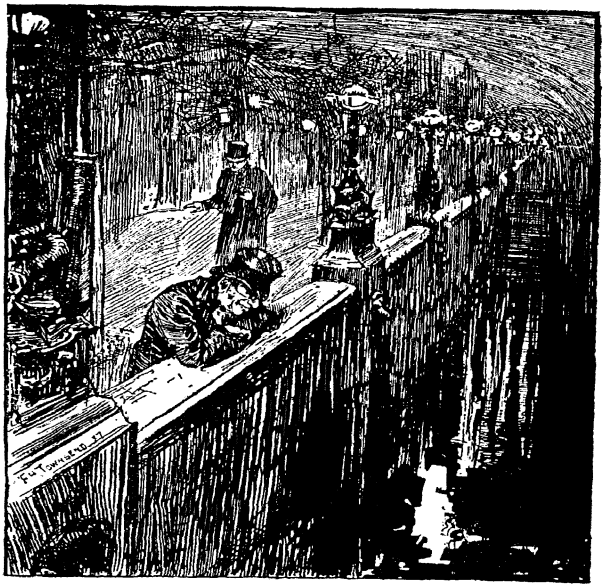
MY DEAR HERON-ALLEN,—We are all charmed at your success, but of course we want you at home.

When do you come back?

My wife tells me she has sent you a copy of *Lord Arthur Savile's Crime*. I was going myself to send it to McClure, the newspaper syndicate man in Philadelphia, as I want to have it published in the States. If you can sell it for me to any enterprising editor pray do so—and you can write a short preface on the cheiromancy of the story!



[19] [6 by 5 in.



[21] [4¼ by 3½ in.

LORD ARTHUR SAVILE'S CRIME

Illustrations by F. H. Townsend from The Court and Society Review, *May* 11 *and* 25, 1887

To face p. 40

Court and Society Review

I think I should get between fifty and a hundred dollars for it. Try McClure: he commands about fifty papers. I was at Molloy's the other night—it was very pleasant, and Bernard Partridge was charming. He talked about you a great deal. Believe me, very truly yours,

OSCAR WILDE.

[22]

Vol. V, No. 167, September 14, 1887, pp. 249-250. THE LORGNETTE* (*The Winter's Tale* at the Lyceum, *The Barrister* at the Comedy Theatre, *The Blue Bells of Scotland* at the Novelty Theatre).

Not reprinted.

THE LORGNETTE.

"THE WINTER'S TALE" AT THE LYCEUM.

"The Winter's Tale" is one of the last plays Shakespeare wrote for the Stage. It belongs to that great third period in his artistic development—the period of noble and purifying reconciliation, of serene and solemn peace. Like "Cymbeline" and "The Tempest," it breathes a spirit of gentle forgiveness, and of wise and chastened joy; and it is strange that we should so seldom see on our Stage any presentation of these, the last works of Shakespeare's closing years. The comedies, with their light-hearted merriment and graceful romance, are often acted for us, and there are few, if any, of our playgoers who have not seen "Hamlet" and "Othello," "King Richard" and "King Lear." But these later plays seem to have been somewhat forgotten. And yet, from the mere theatrical point of view, what opportunities they afford to actor, manager, and scenic-artist! They are great dramas as well as great poems—wonderful pageants no less than wonderful plays. The English public owe a certain debt of gratitude to Miss [Mary] Anderson for producing "The Winter's Tale" [on September 10, 1887], which we hope they will not soon forget.

The setting Miss Anderson has given to this work of art is, on the whole, worthy of it. Mr. Telbin's "Palace of Leontes," on which the curtain rose, is a most beautiful scene, and the view of the Bay of Naples, through the white marble pillars of the portico, is extremely effective. Mr. Walter Harris's "Court of Justice," is a fine bit of

* Anonymous.

Court and Society Review

architectural construction, and the Woodland Glade which Mr. Hawes Craven has painted for Perdita deserved all the plaudits that were showered on it. As regards the acting, the interest centred naturally on Miss Anderson herself. In Hermione she was stately, dignified, and womanly. Possibly in the trial scene the woman triumphed a little too much over the Queen, and the pathos was over-emphasised. Fortitude and courage are the virtues of Shakespeare's Hermione. Even imprisonment and suffering cannot bend her fine spirit. Still, Miss Anderson's reading of the character, though not complete as a whole, showed signs of much study and care. Her real triumph, however, was reserved for her acting of Perdita. Nothing has been seen in London for a long time more charming than the slight, graceful girl dancing with shepherds at the sheep-shearing, or giving her flowers to the disguised King, or listening to the wooing of Florizel. The naturalness, simplicity, and tenderness of the whole conception were absolutely delightful; and, indeed, showed Miss Anderson in an entirely new light as an actress. A certain artificial staginess has, up to this, marred to a certain degree most, if not all, of Miss Anderson's performances. Her manner has been too self-conscious, her method too theatrical. In Perdita, however, no trace of these defects could be seen, and, to borrow a phrase from the wonderful speech of Polixenes, one might say that she has at last realised that the Art which adds to Nature is an "Art that Nature makes." It is as impossible to praise too highly the pure and perfect delicacy of the treatment, as it is difficult to convey in words any idea of the artistic effect produced. Nor did any bad result follow from the fact of Miss Anderson playing both Queen and Shepherdess. Indeed, no small part of the charm of the whole production was due to our being able to trace the mother's beauty in the daughter's face, and to see in Perdita's rustic loveliness some faint image of the stately splendour of Hermione. This likeness gave to the play that continuity which otherwise it might seem to lack, and the reality of the resemblance almost verified the wonder of the romance. In one point, however, Miss Anderson might improve her performance. Those who act Shakespeare should be perfect in each word and syllable of the text, but on more than one occasion Miss Anderson marred and missed the music of her lines by addition and altera-

Court and Society Review

tion, and in her delivery of the lovely passage : " Daffodils, that come before the swallow dares, and *take* the winds of March with beauty," the arbitrary substitution of " fill " for " take " was most unfortunate and inartistic. Shakespearean actors should be " misers of sound and syllable, no less than Midas of his coinage,"* and neither " speak more than is set down for them," nor take upon themselves the office of emendators. It was sad, too, to find that the wonderful dialogue upon the relations between Art and Nature, and the legitimacy of " streak'd gillyvors," had absolutely been cut out. It is one of the brightest jewels in this jewel-studded play. It is to be hoped that Miss Anderson will restore it to its place, and that she will be more careful than she has been in her delivery of the text. It is quite right that blank verse should be spoken naturally, but there is no necessity to turn it into bad prose.

Mr. Forbes Robertson gave a really masterly rendering of Leontes. Not merely were voice, gesture, and facial expression, perfect and appropriate, but there was thought, there was imagination, and there was feeling. And these things are the true essentials of the actor's art. The mere mechanical *technique* of acting can be taught, but the spirit that is to give life to lifeless forms must be born in a man. No dramatic college can teach its pupils to think or to feel. It is Nature who makes our artists for us, though it may be Art who taught them their right mode of expression. Mr. Robertson achieved a great triumph, winning artistic sympathy for his acting of a part to which human sympathy must of necessity be denied. As Florizel, Mr. Fuller Mellish lacked both distinction and style, two essentials for the acting of Shakespeare. He seemed rather a shepherd masquerading as a Prince than a Prince playing at being a shepherd. He was, however, free from affectation, which, in a young actor, is no small merit, and he will no doubt improve in time. Mr. Collette's Autolycus was very rough and common. The harsh laugh, the vicious grin, and the coarse manner were all out of place. There should be nothing repulsive about this witty " snapper-up of unconsidered trifles," this fantastic pedlar, with his charming songs. He is a rascal, but a charming one. Mr. Macklin was a fair Polixenes, and Mr. Stephens a

* Wilde quotes these same lines of Keats's sonnet in *De Profundis* (1908 ed., p. 160; 1909, etc., p. 117).

Court and Society Review

rather tedious shepherd, but Mr. Joseph Anderson and Miss Zeffie Tilbury were both admirable as the clown and Mopsa. Mr. Anderson is an excellent comedian, and his acting was full of natural humour and fun. As for Mamillius, it is said that this was the first or second part ever acted by Miss Ellen Terry. She must have been charming in it, but the little child in Miss Anderson's company is hardly qualified for the part, though she has intelligence. Miss Sophie Eyre played the "grave and good" Paulina with some spirit, but we fear that she has not what Mr. Swinburne calls "Paulina's glorious fire of godlike indignation." The other parts were more or less adequately filled.

However, it is not the actors we go to see, but the play. The best actor cannot add to Shakespeare, nor the worst take away from him. Here in "The Winter's Tale," is the resolution of the discords of life. The dissonance to which we owe the tragedies, with all the mystery of their misery, has now become a harmony. Reconciliation is Shakespeare's last word. The tale he told in the winter of his life is a tale of forgiveness. It is a privilege to be able to see this play produced under the theatric conditions which Shakespeare himself selected for the presentation of his art, and Miss Anderson deserves our thanks.

COMEDY THEATRE.

"Devil Caresfoot" having come to an untimely end, in spite of Miss Achurch's promising acting, and Mr. Charrington's superb imitation of Mr. Irving, the management of the Comedy Theatre has now [September 6, 1887] produced "The Barrister," a farcical comedy, by Mr. George Manville Fenn and Mr. [J. H.] Darnley. "The Barrister" is something between a practical joke and a pantomime. The idea of the plot—if incessant rushing and tumbling about deserves the name of plot—is quite good enough for a play of the kind, but the dialogue lacks wit, style, and smartness. Mr. Pinero need not tremble for his laurels: up to this he has no rival. However, the audience were immensely delighted, and the play on its first night went capitally, the efforts of the unfortunate hero to recover his bag exciting a good deal of merriment. The acting also was, on the whole, fairly good. Mr. Darnley, as the Barrister, was at times rather monotonous, and now and then far too tragic,

Court and Society Review

without being convincing; but Mr. Everard was excellent, and Mr. Mervin, as an amorous and jealous major, was very amusing indeed. Miss Helen Leyton was the most indignant of injured wives, Miss Agnes Verity the prettiest of pretty *ingénues*, and Miss Susie Vaughan, in whose possession was the fatal bag, played excellently, while Mr. Cheeseman and Mr. Prince Miller did some good character acting. The moral of the play is that barristers should be careful about helping ladies in distress, and that confidential servants should not let the same set of rooms to two separate lodgers. There is a marked resemblance to " Box and Cox " in some of the situations, and a faint resemblance to " The Scrap of Paper " in the hunt after the bag, but the play may fairly claim to be original. The stage management is of that quick steeplechase kind which is so popular in plays of this description. Every room has five or six doors, and the characters rush in and out, and chase each other, and misunderstand each other, and fall exhausted on sofas, and make scenes and tableaux, and distribute a gentle air of lunacy over life. In fact, " The Barrister " is a pure nineteenth-century comedy. What our descendants will think of such a work of art is an open question. However, posterity has as yet done nothing for us!

THE BLUE BELLS OF SCOTLAND.

Mr. [Robert] Buchanan has chosen a simple theme for " The Blue Bells of Scotland," produced at the Novelty on Monday night [September 12, 1887] by Miss Jay. His main subject has served poet, playwright, and novelist again and again; but, treated with freshness and vigour, it will never fail to awake popular sympathy so long as human nature remains recognisably the same. It is the old tale of man's selfishness and woman's trust, relieved with stirring accidents by flood and field, admirable character drawing, and a great deal of curious and interesting lore about queer and interesting people The drama opens in the Highlands of Scotland, and the two principal themes are at once touched upon. We are in the midst of a quaint Highland population, suffering under the iron rule of the agent of an absentee landlord, and we meet Graham MacDonald, the rightful heir to the rack-rented property, an ardent young fellow, burning to right the wrongs of the humble friends among whom he has passed his early days. Here, too, under an

Court and Society Review

assumed name, comes Lord Arranmore, the responsible landlord, to demand accounts of his unjust steward, and philanthropically inclined to redress his tenants' wrongs. But he finds metal more attractive than the crofter question in MacDonald's sister, Mina, a pretty Scotch lass, whom he abducts and seduces. Graham, madly indignant at this wrong, enlists as a private in the regiment of his sister's lover, under orders for Burmah, with the avowed intention of killing him. In an encounter with the natives the regiment is cut to pieces, and Lord Arranmore and Graham come together in a lonely jungle. Here a fierce duel ensues, but the sudden renewed onslaught of the enemy forces on the combatants the duty of forgetting private quarrels, and uniting their efforts to save the honour of their flag and regiment. Lord Arranmore is killed, and since he dies without issue, Graham, as next of kin, succeeds to the title and estates, and returns to England in time to checkmate the unjust steward, who has had things all his own way of late. It turns out, too, on the dead man's confession, that he had really married Mina, who is, therefore, Lady Arranmore, and an "honest woman." Mr. Buchanan has very skilfully embroidered this theme with studies of Highland and military life, and Miss Jay has mounted it superbly. The scenery of the third and fourth acts is particularly beautiful. Not even at Drury Lane, the acknowledged home of this kind of realism, have London audiences witnessed anything more beautiful and picturesque than the sets representing Shaftesbury Avenue by night, and the two jungle scenes in Burmah. The military manœuvres are gone through with admirable precision and smartness, and the closing fight in the fourth act forms a very impressive tableau. Here and there cutting will be necessary and a few performances will have the effect of extra drill on the crowds.

Mr. Henry Neville, as the young Highland chief, was the same handsome and gallant young gentleman with whom lovers of drama have been so long familiar, and won and kept the sympathies of the house from start to finish. Miss Fortescue, as his sister, showed a marked advance on any previous effort. Her long spell of varied work in the provinces and in America has done her good, and after Monday night's performance she takes rank as a serious artist. High praise is due to Miss Marie Stuart for her clever and winsome portrait of a Highland girl,

Court and Society Review

a most delightful performance, couched with quiet humour and sunny good spirits. Miss Jay was perhaps excusably nervous, failing to "let herself go" in her stronger scenes with sufficient *abandon,* but her comedy and love making were both admirable. Mr. Canninge was good as the dishonest steward, and Mr. Hilton broke new ground with excellent effect as Neil Mackinnon, the Highland seer. Mr. Arthur Elwood had a difficult task in personating the generosity and selfishness of Lord Arranmore, and succeeded to admiration; Mr. Calhaem furnished a clever bit of comedy as Angus-of-the-Dogs, a wandering ballad singer; Mr. Eardley Turner was genuinely and legitimately funny as an Irish Highlander, Mr. Scott Buist was lively and amusing as a rather rowdy young aristocrat, and all the subordinate parts were fairly played. The house is one of the prettiest and most comfortable in London, and Miss Jay begins her managerial campaign under very favourable auspices.

[23]

Vol. V, No. 180, December 13, 1887,* p. 587. UN AMANT DE NOS JOURS.

The sonnet, as here printed, reads:—

UN AMANT DE NOS JOURS.

The sin was mine; I did not understand;
So now is music prisoned in her cave,
Save where some ebbing desultory wave
Frets with its restless whirls the meagre strand.
And in the withered hollow of this land
Hath Summer dug herself so deep a grave,
That hardly can the silver willow crave
One little blossom from keen Winter's hand.

But who is this that cometh by the shore?
(Nay, love, look up and wonder,) who is this
That cometh with dyed garments from the South?
It is thy new-found Lord, and he shall kiss
The yet unravished roses of thy mouth,
And I will weep and worship, as before.

OSCAR WILDE.

* Double Christmas Number. On the front wrapper the date is given as Wednesday, December 14, 1887. This number and all the numbers for 1888 have toned white wrappers with the design and lettering printed in dark blue.

Court and Society Review

A later version, under the title of *The New Remorse,* is given in *The Spirit Lamp* (Oxford), Vol. IV, p. 97, and reprinted in *Poems*, 1908, p. 253; 1909, etc., p. 229.

The Daily Chronicle

THE DAILY CHRONICLE [AND CLERKENWELL NEWS]. London: 80 Fleet Street, E.C.

Folio; price 1d.


The Daily Chronicle
No. 8,830 LONDON: WEDNESDAY, JULY 2, 1890. ONE PENNY

Started as *The Business and Agency Gazette* in Clerkenwell, January 1855 (weekly); became *The Clerkenwell News* in the following May, adding *London Times* as a sub-title early in 1866 until 1869, when it was renamed as above. In 1876 the paper was bought by Edward Lloyd. The sub-title *Clerkenwell News* is still printed on a certain number of copies in order to retain copyright in it.

The editor in 1890 was Alfred Ewen Fletcher; in 1897 and 1898, Henry William Massingham.

[24]

No. 8830, July 2, 1890, p. 5. "DORIAN GRAY."

A reply to a criticism (June 30) of *The Picture of Dorian Gray* published in *Lippincott's Monthly Magazine* for July.

Reprinted in *Miscellanies*, 1908, pp. 145-148.

The reviewer wrote that *The Picture of Dorian Gray* was a "tale spawned from the leprous literature of the French *décadents*—a poisonous book, the atmosphere of which is heavy with the mephitic odours of moral and spiritual putrefaction."

Wilde, in the course of his reply, said: "It is poisonous, if you like, but you cannot deny that it is also perfect, and perfection is what we artists aim at."

See also Nos. 244-249 and 255-257.

[25]

No. 10,992, May 28, 1897, p. 9. THE CASE OF WARDER MARTIN. SOME CRUELTIES OF PRISON LIFE.

Daily Chronicle

Reprinted in *De Profundis*, 1908, pp. 167-194; 1909, etc., pp. 123-143.*

A signed letter of three columns addressed to the Editor. It is dated May 27, but must obviously have been written a day or two earlier. Wilde was in Dieppe, where he went on the day of his release from prison, May 19, after serving his full sentence of two years.†

THE DAILY CI

THE CASE OF WARDER MARTIN.

SOME CRUELTIES OF PRISON LIFE.

THE EDITOR OF THE DAILY CHRONICLE.

SIR,—I learn with great regret, through the columns of your paper, that the warder Martin, of Reading Prison, has been dismissed by the Prison Commissioners for having given some sweet biscuits to a little hungry child. I saw the three children myself on the Monday preceding my release. They had just been convicted, and were standing in a row in the central hall in their prison dress, carrying their sheets under the arms previous to their being sent to the cells allotted to them. I happened to be passing along one of the galleries on my way to the reception room, where I was to have an interview with a friend. They were quite small children, the youngest—the one to whom the warder gave the biscuits—being a tiny little chap, for whom they had evidently been unable to find clothes small enough to fit. I had, of course, seen many children in prison during the two years during which I was myself confined. Wandsworth Prison, especially, contained

* The letters on Prison Life appear only in those editions of *De Profundis* containing additional matter. They are not included in the cheaper editions published in Methuen's Shilling Library.

† At that time no reduction on account of the prisoner's good behaviour was made in sentences of imprisonment. Wilde was convicted on May 25, 1895, his sentence dating from the opening of the Sessions on May 20.

Daily Chronicle

"The prison system is absolutely and entirely wrong. I would give anything to be able to alter it when I go out. I intend to try." (*De Profundis*, 1905, p. 123.)

Writing from Berneval, near Dieppe, on June 8, to a friend, Wilde said: "The *D.C.* letter has produced the best effect."

Leading articles on the letter appeared in *The Daily Chronicle* on the same day (May 28) and in *The Catholic Times*, June 4.

The Daily Chronicle was probably selected by Wilde as the medium for publishing this letter owing to the fact that during the latter part of his imprisonment at Reading he had been able, through the offices of a friendly warder, to see that journal from time to time.

Some of the correspondence which Wilde carried on with this warder is still in existence. One note reads:—

My Dear Friend,

What have I to write about except that if you had been an officer in Reading Prison a year ago my life would have been much happier.

That is because I have a good friend who gives me the Chronicle, and *promises* me ginger biscuits!

O. W.

Below, written in pencil by the warder, is, "Your ungrateful I done more than promise."

Other notes, written to the same friend, read as follows:—

You must get me his address someday—he is such a good fellow—of course I would not for worlds get such a friend as you into *any danger*—I quite understand your feelings. The Chronicle is capital today—You must get A3/2 to come out and clean on Saturday morning and I will give him my note then—myself.

I hope to write about prison-life and to try and change it for others, but it is too terrible and ugly to make a work of art of. I have suffered too much to write plays about it.

So sorry you have no key—would like a long talk with you—any more news?

Please find out for me the name of A.2.11. Also: the names of the children who are in for the rabbits, and the amount of the fine.*

*See *The Life of Oscar Wilde*, by R. H. Sherard, 1906, p. 384.

Daily Chronicle

Can I pay this and get them out? If so I will get them out tomorrow? Please dear friend do this for me. I must get them out.

Think what a thing it would be for me to be able to help three little children. I wd. be delighted beyond words: if I can do this by paying the fine tell the children that they are to be released tomorrow by a friend, and ask them to be happy and not to tell anyone.

In the House of Commons on May 25, 1897, Mr. Michael Davitt (South Mayo) said: I beg to ask the Secretary of State for the Home Department whether a warder in Reading Prison has been dismissed the service for having given some bread to a youthful prisoner whom he found crying for food in a cell? . . .

Sir Matthew White Ridley (Home Secretary): It is the case that a warder has been dismissed at Reading. The circumstances of the dismissal, of which the hon. Member appears to have received a very incorrect account, have been reported to me, and I am satisfied that the dismissal was fully justified.

On May 27, Mr. Davitt returned to the subject. He said: I beg to ask the Secretary of State for the Home Department (1) whether the circumstances which induced him to dismiss a warder recently from Reading Prison included the giving of some bread to a youthful prisoner who was found crying from hunger in his cell; (2) what other circumstances, if any, led to such dismissal; and whether, in case the giving of the food in the manner mentioned was the only breach of discipline committed by the warder, he will reconsider the penalty inflicted on the erring officer?

Sir Matthew White Ridley: The answer to the first paragraph is in the negative. As regards the second, I think it would be very undesirable to enter in detail into the circumstances attending the dismissal of prison officers. I have already informed the hon. Member that the account which he appears to have received is an incorrect one, and that I am perfectly satisfied that the dismissal of this warder was a proper step. (Hansard's *Parliamentary Debates*, Fourth Series, Vol. XLIX, columns 1266-7 and 1419.)

Printed immediately below Wilde's letter was a letter from T. Martin, the warder, protesting "against the misleading answers which were given by the Home Secretary to Mr. Davitt last night anent my dismissal from the Prison Service."

[26]

The same: reprinted as:—

CHILDREN IN PRISON | AND | OTHER CRUELTIES | OF | PRISON LIFE. | MURDOCH & CO. | 26, PATERNOSTER SQUARE, | LONDON. |

Crown 8vo (6¾ by 4¾ in.); pp. 16, wrappers wired; all edges cut; price 1d.

On p. 3 is the following:—

PUBLISHERS' NOTE

The circumstance which called forth this letter is a woeful one for Christian England. Martin, the Reading warder, is found guilty of

Daily Chronicle

feeding the hungry, nursing the sick, of being kindly and humane. These are his offences in plain unofficial language.

This pamphlet is tendered to earnest persons as evidence that the prison system is opposed to all that is kind and helpful. Herein is shown a process that is dehumanizing, not only to the prisoners, but to every one connected with it.

Martin was dismissed. It happened in May last year. He is still out of employment and in poor circumstances. Can anyone help him? *

February, 1898.

[27]

No. 11,249, March 24, 1898, p. 5. DON'T READ THIS IF YOU WANT TO BE HAPPY TO-DAY.†

A second letter to the Editor on Prison Life. It is signed "The Author of the *Ballad of Reading Gaol*," which had been published about six weeks and had gone through as many editions. The letter is dated March 23, Wilde being at the time in Paris.‡

DON T READ THIS

IF YOU WANT TO BE HAPPY TO-DAY.

THE EDITOR OF THE DAILY CHRONICLE.

SIR,—I understand that the Home Secretary's Prison Reform Bill is to be read this week for the first or second time, and as your journal has been the one paper in England that has taken a real and vital interest in this important question, I hope that you will allow me, as one who has had long personal experience of life in an English gaol, to point out what reforms in our present stupid and barbarous system are urgently necessary.

Most of the reforms proposed by Wilde in this letter seem to have been adopted in the Prisons Act of 1898.§

Reprinted under the title of *Prison Reform in De Profundis*, 1908, pp. 195-211; 1909, etc., pp. 144-156.

* Martin was subsequently employed as porter at Fulham Workhouse. He will be remembered for the remarkable chapter on "The Poet in Prison" which he contributed to R. H. Sherard's *The Life of Oscar Wilde* (Werner Laurie), 1906, pp. 386-402.

† The title is of course an editorial gloss.

‡ A few days later (March 28, 1898) *The Daily Chronicle* published "The Torturers," a poem by Stephen Phillips, suggested by a letter to the *Chronicle* from the author of *The Ballad of Reading Gaol*. It is reprinted in Phillips's *New Poems*, 1908 [1907], pp. 87-90.

§ See letter in *The Athenæum*, May 23, 1908, p. 638.

The Daily Telegraph

[28]

THE DAILY TELEGRAPH [Managing Editor: John Merry Le Sage]. London: 141 Fleet Street, E.C.

Folio; price 1d.

Started as *The Daily Telegraph and Courier*, June 29, 1855; the second part of the title being discontinued on and after October 28, 1857.

No. 11,470, February 20, 1892, p. 3. PUPPETS AND ACTORS.

A letter written in reply to comment under the heading of "The Drama of To-day" in the issue of February 12, in reference to a speech made by Wilde as chairman at a meeting of the Playgoers' Club on February 7.

> Drama, he said, was the art of making people express themselves in dialogue. That a play fitted or misfitted the stage, which was at the best a frame, did not affect its merits as a play more than the hazard that a painted canvas fitted or misfitted a certain bordering of gilded plaster of Paris. The present decadence of the English stage was due to the fact that the actor, the instrumentalist, the medium, had become more important than the creative actor or dramatist. The present century had given us two English plays—*The Cenci* and *Atalanta in Calydon*. Neither was actable. Mr. Wilde congratulated Mr. Gray on having been misunderstood. It was a distinction he himself shared. (*The Players*, February 9, 1892, p. 184).
>
> According to *The Daily Telegraph*, Wilde was reported to have said that "the long-accepted truth that the test of a play lies in the actable nature thereof is a ridiculous fallacy. The stage is only a frame furnished with a set of puppets. It is to the play no more than a picture frame is to a painting, which frame has no bearing on the intrinsic merit of the art within." Further, Wilde was stated to have appeared on the same occasion as "the literary and dramatic godfather of a youth, who, with sublime assurance leaves Ibsen, Maeterlinck and Montanaro far in the shade of obscure Philistinism . . . an earnest stripling who will probably grow wiser as he grows older."*

Reprinted in *Miscellanies*, 1908, pp. 164-167.

*This was Mr. John Gray, who addressed the Club on the subject of the Modern Actor. In 1893 he published a volume of verse called *Silverpoints* (Mathews & Lane), and in 1904 edited *Last Letters of Aubrey Beardsley* (Longmans). He is now a Catholic priest.

The Dramatic Review

THE DRAMATIC REVIEW. A Journal of Theatrical, Musical, and General Criticism. [Edited by Edwin Palmer.] London: 12 and 14 Catherine Street, W.C.

Folio; no outer wrappers; price 3d. (reduced to 1d. on June 5, 1886). Publication was discontinued after Vol. VII, No. 182, on July 21, 1888.

THE

DRAMATIC REVIEW.

A JOURNAL OF

THEATRICAL, MUSICAL, AND GENERAL CRITICISM.

VOL. I, No. 1.] LONDON, SUNDAY, FEBRUARY 1, 1885. [REGISTERED FOR TRANSMISSION ABROAD. PRICE 3D.

No. 1 was dated Sunday, February 1, 1885; from No. 5, February 28, dated Saturday.

All Wilde's contributions to *The Dramatic Review* are signed with his autograph in facsimile.

[29]

Vol. I, No. 7, March 14, 1885, p. 99. SHAKESPEARE ON SCENERY.

Reprinted in *Reviews*, 1908, pp. 6-10.

[30]

Vol. I, No. 11, April 11, 1885, p. 167. THE HARLOT'S HOUSE.

Reprinted in *Poems*, 1908, pp. 249-250; 1909, etc., pp. 225-226.

The poem consists of twelve three-lined stanzas. A parody appeared in *The Sporting Times* of June 13, 1885 (No. 1134, p. 7), containing eleven stanzas, signed "Tramway Tame," the first and last of which read :—

THE PUBLIC-HOUSE

(With apologies to Oscar Wilde's "The Harlot's House.")

We wandered home with weary feet,
We lumbered down the lamp-lit street,
And stopped beneath a public-house.

.

And down the long and noisy street
The staggering legs of "whisky neat"
Crawled headlong in a whirl.

Dramatic Review

The whole parody is reprinted in Walter Hamilton's *Parodies of the Works of English and American Authors*, 1889, Vol. VI, Part 64, p. 82.

In *The Players*, "an illustrated independent dramatic organ," dated April 12, 1892 (Vol. I, No. 18, p. 378), the following letter was published :—

MR. OSCAR WILDE AS PROPHET.

To the Editor of *The Players*.

DEAR SIR,—The following paragraph may interest your readers, and has the advantage of being true :—

"When Oscar Wilde spoke of players as puppets* surely he made a mistake, and meant to have said authors, for in a poem of his that appeared in *The Theatre* about the year '84 or '85 are the following prophetic lines—

'Anon some horrible marionette
Came out and smoked a cigarette
Like a live thing.'"

Yours faithfully,

H. JALLAND.

The following letter† to Edwin Palmer, the editor, refers to Wilde's earliest contributions to *The Dramatic Review* :—

16 TITE STREET
CHELSEA

DEAR SIR

I beg to acknowledge receipt of your cheque for £2. 2s. for my article on Shakespeare. If you would like a poem I will send you one—but I would ask you not to include any other poem in the number in which it appears, particularly no parody of any sort. Parodies are a legitimate form of art—and those in your paper I think exceedingly clever—but the art that appeals to laughter and the art that appeals to beauty are different. Also a poem shd. be printed across a page—there should be no column line—So you see there are difficulties—write to me how you propose to print it.

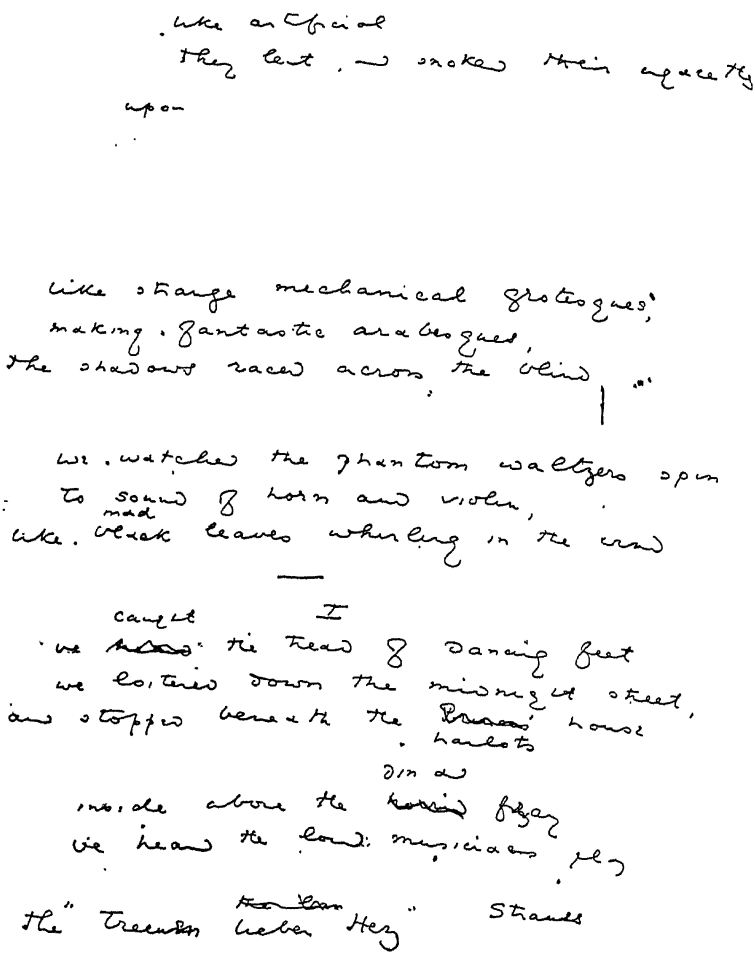
The poem is in 12 stanzas of 3 lines each. It is called "the Harlot's House."

Yours truly

OSCAR WILDE.

* *Puppets and Actors* in *The Daily Telegraph*, February 20, 1892.

† In the possession of H. V. Storey of Oxford.



THE HARLOT'S HOUSE
Reduced facsimile of manuscript



like strange mechanical
Grotesques
black
in strange Gothic arabesques
The shadows raced across the blind

Step.

Bind
find
hind
kind
lines
mines
mind.
pines,
rind
Signs
wind

THE HARLOT'S HOUSE
Reduced facsimile of manuscript

Dramatic Review

Early in 1900 Leonard Smithers & Co. announced in a catalogue of forthcoming publications :—

WILDE (OSCAR).

THE HARLOT'S HOUSE. A Poem. With Drawings by ALTHEA GYLES. (59)

In preparation.

According to the publishers' announcement Wilde is said to have sanctioned the proposed publication and to have seen the illustrations, which "met with his unqualified approval when they were shown to him shortly before his death." (See Nos. 593-595.)

In addition to the manuscripts reproduced here (pp. 56 and 57) two other fragments exist. One leaf contains nothing but—

The Harlot's House.

We caught the beat of dancing

while the other contains many variations from the published text :—

Then turning to my love I said,
The Dead are dancing with the Dead,
This palace is a thing of dust.

But she,—she heard the violin
and left my side, and entered in,
Love passed into the house of Lust.

Then suddenly the tune went false,
The dancers wearied of the waltz,
The shadows ceased to wind and whirl

And down the long and silent street
The dawn with silver sandalled feet
Crept like a little frightened girl.

a

Sometimes the horrible marionettes,
Came out and smoked its [their] cigarettes,
[Like live things,]
[Like a live thing] upon the steps, like a live thing.

Sometimes a leering wax doll pressed
[puppet]
Her lover to her clock-work breast
Sometimes the puppets tried to sing.
they seemed to try and

Dramatic Review

[31]

Vol. 1, No. 15, May 9, 1885, p. 227. "HAMLET" AT THE LYCEUM.

Hamlet was revived at the Lyceum by Irving on May 2, with Miss Ellen Terry as Ophelia. Wilde says that "particular mention should be made of Mr. Alexander's brilliant performance of Laertes."

Reprinted in *Reviews*, 1908, pp. 16-20.

A reply to this criticism appeared in *The Dramatic Review*, May 16, 1885, p. 246.

[32]

Vol. I, No. 17, May 23, 1885, pp. 264-265. "HENRY THE FOURTH" AT OXFORD.

A criticism of the University Dramatic Society's production at the Town Hall, Oxford, on May 15. Mr. Arthur Bourchier played Hotspur.

Reprinted in *Reviews*, 1908, pp. 22-26.

[33]

Vol. I, No. 18, May 30, 1885, p. 278. "OLIVIA" AT THE LYCEUM.

Olivia, a play in four acts by W. G. Wills, founded on an episode in *The Vicar of Wakefield*, was revived by Henry Irving at the Lyceum Theatre on May 27, 1885.

> "A critic who posed as an authority on field sports assured me that no one ever went out hunting when roses were in full bloom. Personally, that is exactly the season I would select for the chase, but then I know more about flowers than I do about foxes, and like them much better."

Reprinted in *Reviews*, 1908, pp. 28-32.

[34]

Vol. I, No. 19, June 6, 1885, pp. 296-297. "AS YOU LIKE IT," AT COOMBE HOUSE.

A criticism of a matinée performance arranged by Lady Archibald Campbell, E. W. Godwin, Hermann Vezin and other "Pastoral Players."

Reprinted in *Reviews*, 1908, pp. 32-36.

[35]

Vol. II, No. 52, January 23, 1886, p. 249. SONNET, ON THE RECENT SALE BY AUCTION OF KEATS' LOVE LETTERS.

Dramatic Review

Reprinted in *Poems*, 1908, p. 252; 1909, etc., p. 228.

At Sotheby's on July 27, 1911, £35 was paid for the original manuscript which was catalogued as:—

208 Sonnet "ON THE SALE BY AUCTION OF KEATS' LOVE-LETTERS," MS. on 1 p. folio, *signed and dated March 1st*, 1885, with a portrait of Keats from Court and Society, June 29, 1887.

*** The letters were sold in these rooms on March 2nd, 1885; Wilde was present throughout the sale, and made several purchases. The sonnet begins:

> These are the letters which Endymion wrote
> To one he loved in secret, and apart,
> And now the brawlers of the auction mart
> Bargain and bid for each poor blotted note.

[The letters were written by Keats to Fanny Brawne, from July 1, 1819, to early in August of the following year. Thirty-seven of them were published in *Letters of John Keats to Fanny Brawne*, with notes by Harry Buxton Forman, London, 1878; and also in *The Letters of John Keats*, 1895.]

See also *William Sharp (Fiona Macleod), A Memoir* compiled by his wife, Elizabeth A. Sharp (Heinemann), 1910, pp. 115, 116.

[36]

Vol. III, No. 56, February 20, 1886, pp. 34-35. "TWELFTH NIGHT" AT OXFORD.

An account of the University Dramatic Society's performance on the opening night of the New Theatre at Oxford on February 14, 1886.

Reprinted in *Reviews*, 1908, pp. 44-46.

[37]

Vol. III, No. 68, May 15, 1886, p. 151. "THE CENCI."

A notice of the Shelley Society's production at the Grand Theatre, Islington, on May 7, 1887.

Reprinted in *Reviews*, 1908, pp. 66-69.

[38]

Vol. III, No. 69, May 22, 1886, pp. 161-162. "HELENA IN TROAS."

A notice of E. W. Godwin's production at Hengler's Circus, which was arranged as a Greek Theatre for the occasion on May 17.

Reprinted in *Reviews*, 1908, pp. 69-73.

The Dublin University Magazine

THE DUBLIN UNIVERSITY MAGAZINE. A Literary and Political Journal. [Edited by Keningale Cook, M.A., LL.D.] Dublin: George Herbert [W. Ridings from April 1876], 117 Grafton Street. London: Hurst & Blackett.

Demy 8vo; buff wrappers printed in black; price 2s.6d.

Started in 1883; continued in 1877 as *The University Magazine*, A Literary and Philosophic Review, till 1880.

[39]

Vol. LXXXVI, No. 515, November 1875, p. 622.

CHORUS OF CLOUD MAIDENS.

This is the earliest known of Wilde's published writings.

CHORUS OF CLOUD MAIDENS.

('Αριστοφανους. Νεφελαι 275-287 and 295-307.)

Στρόφη.

Cloud-maidens that float on for ever,
Dew sprinkled, fleet bodies, and fair,
Let us rise from our Sire's loud river
Of Ocean, and soar through the air
To the peaks of the pine-covered mountains where the pines hang as tresses of hair.

Let us seek the watchtowers undaunted,
Where the well-watered cornfields abound,
And the murmurs of rivers nymph-haunted
With the crash of the sea waves resound;
And the sun in the sky never wearies of spreading his bright rays around.

Let us cast off the haze of the clouds from our band,
Till with far seeing gaze we may look on the land.

'Αντιστροφη.

Cloud maidens that bring the rain shower,
To the Pallas-loved land let us wing,
To the land of stout heroes and Power,
Where Kekrops was hero and king,
Where honour and silence is given
To the mysteries that none may declare,
Where are gifts to the high gods in heaven
When the house of the gods is laid bare,
Where are lofty roofed temples; and statues well carven and fair.

Dublin University Magazine

Where are feasts to the happy immortals
When the sacred procession draws near,
Where garlands make bright the high portals
At all seasons and months in the year;
And when spring days are here,
Then we tread to the wine god a measure,
In Carnival dance and in pleasure,
'Mid the contests of sweet singing quires,
And the crash of loud lyres.

OSCAR O'F. WILLS WILDE.

Magdalen College, Oxford.

A revised version, dated 1874, is included in Pollard's *Odes from the Greek Dramatists*, 1890, pp. 149, 151.

Reprinted in *Poems*, 1908, pp. 271-272.

[40]

Vol. LXXXVII, No. 517, January 1876, p. 47. FROM SPRING DAYS TO WINTER. (FOR MUSIC.)

A song of four five-lined stanzas with a concluding couplet. It is signed Oscar O'F. Wills Wilde, Magdalen College, Oxford.

Reprinted in *Poems*, 1908, pp. 237-238; 1909, etc., pp. 217-218.

Set to music by H. V. Jervis-Read. London: Ascherberg, Hopwood & Crew Ltd., 1913.

[41]

Vol. LXXXVII, No. 519, March 1876, pp. 297-298. GRAFFITI D'ITALIA. I. SAN MINIATO. (JUNE 15.)

GRAFFITI D'ITALIA.

I.

SAN MINIATO.

(JUNE 15.)

I.

SEE, I have climbed the mountain-side
Up to this holy house of God,
Where that Angelic Monk once trod,
Who saw the heavens opened wide,

And throned upon the crescent moon
The Queen of heaven and of grace—
Mary, could I but see thy face,
Death could not come at all too soon.

Dublin University Magazine

O ! crowned by God with thorns and pain,
Mother of Christ, O ! mystic wife,
My heart is weary of this life,
And over-sad to sing again.

O ! crowned by God with love and flame,
O ! crowned by Christ the holy one,
O ! listen, ere the searching sun
Show to the world my sin and shame.

II.

The oleander on the wall
Grows crimson in the dawning light,
Though the grey shadows of the night
Lie yet on Florence as a pall.

The dew is bright upon the hill,
And bright the blossoms overhead,
But, ah ! the luccioli are fled,
The grilli's merry song is still.

Only the leaves are gently stirred
By the soft blowing of the gale,
And in the almond-scented vale
The lonely nightingale is heard.

III.

The day will make thee silent soon
O ! nightingale sing on for love,
While yet upon the shadowy grove
Fall the bright arrows of the moon.

Before across the silent lawn
In golden mist the morning steals,
And to love's wearied eyes reveals
The long white fingers of the dawn

Fast climbing up the eastern sky,
To grasp and slay the shuddering night,
All careless of my heart's delight,
Or if the nightingale should die.

OSCAR O'F. WILLS WILDE.

Magdalen College, Oxford.

Reprinted in *Poems*, 1881, p. 40 (Part I as *San*

Dublin University Magazine

Miniato) and pp. 162-163 (Parts II and III as *By the Arno*).

A manuscript version, earlier than the text published in *The Dublin University Magazine*, reads:—

SAN MINIATO

(*June 15th*)

I

See, I have climbed the mountain side
 Up to this holy house of God,
 Where the Angelic Monk has trod
Who saw the heavens opened wide.

The oleander on the wall
 Grows crimson in the morning light;
 The silver shadows of the night
Lie upon Florence as a pall.

The myrtle-leaves are gently stirred,
 By the sad blowing of the gale,
 And in the almond-scented vale
The lonely nightingale is heard.

II

The day will make thee silent soon
 O! nightingale sing on for love,
 While yet upon the shadowy grove
Fall the bright arrows of the moon.

While yet across the silent lawn
 In golden mist the moonlight steals,
 And from love-wearied eyes conceals
How the long fingers on the dawn

Come climbing up the Eastern sky
 To grasp and slay the shuddering night,
 All careless of my heart's delight,
Or if the nightingale should die.

OSCAR O'F. WILLS WILDE.

Magdalen College, Oxford.

[42]

Vol. LXXXVII, No. 522, June 1876, pp. 682-683. THE DOLE OF THE KING'S DAUGHTER. (FOR A PAINTING.)

THE DUBLIN

UNIVERSITY MAGAZINE.

LITERARY AND POLITICAL JOURNAL.

VOL. LXXXVI.

JULY TO DECEMBER, 1875.

DUBLIN:
GEORGE HERBERT, 117, GRAFTON STREET.

HURST & BLACKETT, LONDON.
GEORGE ROBERTSON, MELBOURNE.

MDCCCLXXV.

[39]

DUBLIN
UNIVERSITY MAGAZINE.

No. DXXII.] JUNE, 1876 [VOL. LXXXVII.

CONTENTS

	PAGE
BLUE BLOOD AND RED. A Tale of Madrid in the Olden Times	641
POETRY:—	
The Return	655
Cleona	659
The Dole of the King's Daughter	662
The Bell	668
Lays of the Saintly. By the London Hermit. No. 4.—St. Crispin and St. Crispinian	722
OUR PORTRAIT GALLERY. SECOND SERIES.—No. XXIX., His Excellency Baron Lytton, G.C.S.I., Viceroy and Governor-General of India	654
DROPPED IN HASTE	675
CHARACTERISTICS OF GOETHE AND SCHILLER	684
HISTORY OF THE MUNSTER CIRCUIT. Chapters VII., VIII.	690
AN EMENDATION OF SHAKESPEARE	711
KATEY PROPOSES	712
THE BURKE FAMILY	726
MADAME DE SEVIGNE	737
AN AGE OF MEETINGS	747
LITERARY NOTICES:—	
Argo; or, The Quest of the Golden Fleece—Myths and Songs from the South Pacific	756

DUBLIN:
W. RIDINGS, 117, GRAFTON STREET.
LONDON: HURST AND BLACKETT.
PARIS: J. G. FOTHERINGHAM, 8, RUE NEUVE-DES-CAPUCINES.
MELBOURNE: GEORGE ROBERTSON.
SOLD BY ALL BOOKSELLERS.
19

[42]

Reduced facsimiles of title-pages

Dublin University Magazine

Eight four-lined stanzas, beginning:—

Seven stars in the still water,

Reprinted (with sub-title *Breton* and other revisions) in *Poems*, 1881, pp. 155-156.

A fragmentary manuscript gives the following reading of the last four stanzas:—

Three milk-white doves are lying dead,
There is blood upon her hand,
Three white lilies are flecked with red,
There is blood on the river sand.

Two that ride from the North and the East,
And two from the South and West,
For the black ravens a goodly feast,
For the King's daughter rest.

One man that loves her true,
(Crimson and red is the stain of gore)
He hath duggen a grave by the darksome yew,
One grave will do for four.

No moon in the still heaven,
In the black water none,
The sins on *her* soul are seven
The sin upon his is one.

OSCAR O'F. WILLS WILDE.

S.M. Magdalen College, Oxford.

[43]

Vol. LXXXVIII, No. 525, September 1876, p. 291.

Αἴλινον, ἄιλινον εἰπέ,
Τὸ δ' ἓυ νικάτω.

The quotation ("Sing a strain of woe, but let the good prevail!") is from the *Agamemnon*, 120.

Three stanzas, signed OSCAR F. O'F. WILLS-WILDE, S.M. Magdalen College, Oxford.

Reprinted in *Poems*, 1908, p. 239; 1909, etc., p. 219.

The following is a manuscript version:—

Dublin University Magazine

TRISTITIÆ.

O well for him who lives at ease
With garnered gold in wide domain,
Nor heeds the splashing of the rain,
The crashing down of forest trees.

And well for him who ne'er hath known
The travail of the hungry years,
A Father grey with grief and tears,
A mother weeping all alone.

But well for him whose feet have trod
The weary road of toil and strife,
Yet from the sorrows of his life
Builds ladders to be nearer God.

The title *Tristitiæ* from the original manuscript is restored in Methuen's editions of the *Poems* from the 12th, dated April 1913.

[44]

Vol. XC, No. 535, July 1877, pp. 118-126. THE GROSVENOR GALLERY.

A notice of the first exhibition (May 1, 1877) of the Grosvenor Gallery, established by Sir Coutts Lindsay, Bart., "with the intention of giving special advantages of exhibition to artists of established reputation, some of whom had previously been imperfectly known to the public."

Reprinted in *Miscellanies*, 1908, pp. 5-23.

Copy of a letter written to Oscar Wilde by the editor of *The Dublin University Magazine*:—

1 ADAM STREET,
ADELPHI, W.C., *21st July* 1877.

DEAR SIR,

I regret to have left your letter so long unanswered, but have had much work and many letters on hand.

I enclose an order on Mr. Ridings for the six copies you had. I thank you for distributing the slips.

I am doubtful as to the eligibility for the Mag. of an article on the Dublin Gallery: the circulation you must remember is ten times more out of Ireland than in. However, if comprehensive or short, such a paper might be worked in with one on the National Gallery here.

I shall be glad to see your Greek paper when ready. It might be to your interest to try Allingham of *Fraser's Magazine* with it first. You would get about 12/6 a page there, and your paper would not be subject to much more expurgation than with me. I hope in twelve months the *D.U.M.* may be restored to its true position again, and able to pay its contributors.

Dublin University Magazine

The reception the July number met with at the hands of the Press was unexpectedly favourable. About the only place of importance from which as yet no notice of this kind has reached me is, singularly enough, Oxford. Copies were forwarded to six or seven journals there.

The Court Circular (July 7) says your comparison of Watts with Michael Angelo is rather too much for the reader's nerves; but *The Nonconformist* (July 4) speaks of your paper as the best one they have read; and *The Stirling Journal* (July 6) makes an amusing comparison between the views of *The Fortnightly, Macmillan* and your own.

Lady Wilde's article inspires a more general interest, and receives very pleasant attention. Yours faithfully,

KENINGALE COOK.

The Eclectic Magazine

THE ECLECTIC MAGAZINE of Foreign Literature, Science, and Art. New York: E. R. Pelton, Publisher, 25 Bond Street.



Demy 8vo; green wrappers printed in black; price 45 cents monthly.

Eclectic Magazine

New Series began in 1864, the Old Series being complete in 63 volumes.

The contents consist entirely of articles reprinted from the principal British periodicals of the previous month.

[45]

Vol. XLIX, No. 2, February 1889, pp. 184-198. THE DECAY OF LYING: A DIALOGUE.

Reprinted from *The Nineteenth Century*, January 1889.

[46]

Vol. L, No. 2, August 1889, pp. 236-250. THE PORTRAIT OF MR. W. H.

Reprinted from *Blackwood's Edinburgh Magazine*, July 1889.

[47]

Vol. LIII, No. 4, April 1891, pp. 465-483. THE SOUL OF MAN UNDER SOCIALISM.

Reprinted from *The Fortnightly Review*, February 1891.

The English Illustrated Magazine

[48]

THE ENGLISH ILLUSTRATED MAGAZINE. [Founded and edited by Joseph William Comyns Carr.] London: Macmillan & Co., Bedford Street, Covent Garden, W.C.

Demy 8vo; green wrappers printed in dark green; price 6d. monthly.

Founded in October 1883.

"Any attempt to set him [Wilde] in the front rank as a literary personality or a great literary influence seems to me in the highest degree ludicrous and grotesque." (*Some Eminent Victorians*, by J. Comyns Carr, 1908, pp. 212-213.)

Vol. VI, No. 64, January 1889, pp. 313-319. LONDON MODELS.

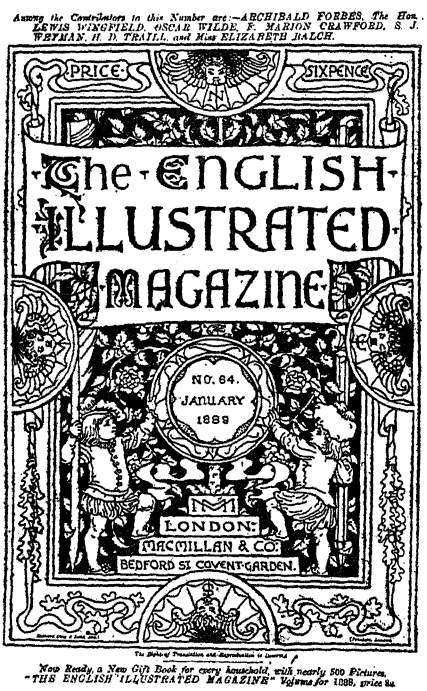
Illustrated with fifteen engravings from drawings by Harper Pennington *:—

"Do you want a Model?": engraved by H. FITZNER DAVEY—The Occasional Model—The Grand Stolid British School—The Man who sits for Costumes and

*Harper Pennington painted a full-length portrait of Oscar Wilde, which is now in the possession of Mr. Robert Ross. It was reproduced as a frontispiece in the *Oscar Wilde Calendar* (Palmer, 1910) and in *Oscar Wilde: A Critical Study*, by Arthur Ransome (Secker, 1912).

English Illustrated Magazine

Expression—Wants Sittings—Will sit for any Historical Personage—The most Economical Model—Sits to all the Academicians—The Model who says she has "Beautiful 'Ands and Feet"—"His *forte* is expression"—The *débutante*—The Professional—The Model who sits for the Costume in Gentlemen's Portraits—The Useful Old Man—The Useful Young Lady. Engraved by WALKER AND BOUTALL.



Reprinted (without the illustrations) in *Miscellanies*, 1908, pp. 121-129; *Essays and Lectures*, 1909, etc., pp. 215-226.

"*The English Illustrated* for January has a really good article on 'London Models,' written by Mr. Oscar Wilde and drawn by Mr. Harper Pennington. Mr. Oscar Wilde's letterpress is very entertaining, and lends an unaccustomed air of sprightliness to the magazine." (*Pall Mall Gazette*, December 24, 1888, p. 11.)

The Evening News and Post

[49]

THE EVENING NEWS AND POST. London: 12 Whitefriars Street, E.C.

Folio; price ½d.

Founded as *The Evening News*, July 26, 1881; amalgamated in May 1889 with *The Evening Post*; in 1894 it became the property of Alfred Harmsworth [Lord Northcliffe], the proprietor of *Answers*.

No. 4226, April 5, 1895, p. 3. [LETTER ON THE QUEENSBERRY CASE.]

A letter to the editor stating his reasons for withdrawing from the libel action which he had instituted against the eighth Marquis of Queensberry. Wilde was arrested that same evening.

Not reprinted.

The Fortnightly Review

THE FORTNIGHTLY REVIEW. Edited by Frank Harris. London: Chapman & Hall, Ltd., 11 Henrietta Street, Covent Garden, W.C.

Demy 8vo; buff wrappers printed in black; price 2s. 6d. monthly.

Founded in 1865 and originally issued twice a month. Its first editor was G. H. Lewes, who was succeeded by John (now Lord) Morley (1867), T. H. S. Escott (1882) and Frank Harris (1886 to 1894). A new series began in 1867, the mid-monthly issue being discontinued.

"Originally a philosophical Radical review. It has now assumed a wider scope, discussing social and political questions on a broad basis." (*Hazell's Annual*, 1889, p. 272.)

The original sheets printed in England, with wrappers and advertisements printed in America, were issued with the imprint, New York: Leonard Scott Publication Company, 29 Park Row; price 40 cents.

[50]

Vol. XLV, No. 265, January 1889, pp. 41-54. PEN, PENCIL, AND POISON: A STUDY.

A study of the life of Thomas Griffiths Wainewright (1794-1852).

Reprinted (with revisions) in *Intentions*, 1891, pp. 59-91.

[51]

The same: American edition.

THE

FORTNIGHTLY REVIEW.

EDITED BY FRANK HARRIS.

MARCH, 1891.

		PAGE
I	INSCRIPTIONS FOR THE FOUR SIDES OF A PEDESTAL. By Algernon Charles Swinburne	345
II	THE OUTLOOK IN FRANCE II . . . By W H Hurlbert	347
III	FOR CONSCIENCE SAKE . . . By Thomas Hardy	370
IV	THE CRISIS IN THE EASTERN SOUDAN By Hugh E M Stutfield	383
V	THE POET VERLAINE . . . By Edward Delille	394
VI	ROSSETTI AND THE MORALISTS By the Author of "A Dead Man's Diary"	406
VII	THE PAPUAN AND HIS MASTER . . . By Hume Nisbet	413
VIII	THE MACEDONIAN QUESTION . . By A Hulme-Beaman	427
IX	CONDUCT AND GREEK RELIGION . . By Mrs Gribble	439
X	THE DESTRUCTION OF THE NEW FOREST By the Hon Auberon Herbart	444
XI.	CANADA AND IMPERIAL FEDERATION By the Hon J W Longley (Attorney General for Nova Scotia)	466
XII	A PREFACE TO 'DORIAN GRAY' . . By Oscar Wilde	480
XIII	CORRESPONDENCE. MADEIRA AS A HEALTH RESORT . . By V F Benett Stanford	482
XIV	ONE OF OUR CONQUERORS CHAPS. XXIII —XXVI By George Meredith	485

LONDON:

CHAPMAN AND HALL, LIMITED,
11, HENRIETTA STREET, COVENT GARDEN, W.C.

NEW YORK: LEONARD SCOTT PUBLICATION CO

NEW YORK: THE INTERNATIONAL NEWS CO
MELBOURNE: E. A. PETHERICK & CO
PARIS: LIBRAIRIE GALIGNANI
BERLIN: ASHER & Co.
LEIPZIG: BROCKHAUS
VIENNA: GEROLD & CO
ROTTERDAM: H A KRAMERS, J G. ROBBERS

[All Rights reserved.]

No. CCXCI New Series
No. CCLXXVIII. O. S

PRICE 2s. 6d.

ORIGINAL SHEETS.,
No CCXCI. N.S.
VOL. XLIX. N.S.

AUTHORIZED EDITION.
40 CENTS PER COPY.
$4.50 PER ANNUM.

THE

FORTNIGHTLY REVIEW.

PUBLISHED MONTHLY.

EDITED BY FRANK HARRIS.

MARCH, 1891.

I INSCRIPTIONS FOR THE FOUR SIDES OF A PEDESTAL. By Algernon Charles Swinburne
II THE OUTLOOK IN FRANCE. II . . . By W H Hurlbert
III FOR CONSCIENCE SAKE . . . By Thomas Hardy
IV THE CRISIS IN THE EASTERN SOUDAN By Hugh E M Stutfield
V THE POET VERLAINE . . . By Edward Delille.
VI ROSSETTI AND THE MORALISTS By the Author of "A Dead Man's Diary"
VII THE PAPUAN AND HIS MASTER . . . By Hume Nisbet
VIII THE MACEDONIAN QUESTION . . By A. Hulme-Beaman
IX CONDUCT AND GREEK RELIGION . . By Mrs Gribble
X THE DESTRUCTION OF THE NEW FOREST By the Hon Auberon Herbart
XI. CANADA AND IMPERIAL FEDERATION By the Hon J W Longley (Attorney General for Nova Scotia)
XII A PREFACE TO 'DORIAN GREY' . . . By Oscar Wilde.
XIII CORRESPONDENCE
MADEIRA AS A HEALTH RESORT . . By V F Benett Stanford.
XIV ONE OF OUR CONQUERORS. CHAPS XXIII—XXVI By George Meredith.

NEW YORK:
LEONARD SCOTT PUBLICATION COMPANY,
29 PARK ROW.

PUBLISHERS OF
CONTEMPORARY REVIEW NINETEENTH CENTURY. FORTNIGHTLY REVIEW
BLACKWOOD'S EDINBURGH MAGAZINE
EDINBURGH QUARTERLY WESTMINSTER AND SCOTTISH REVIEWS.
SHAKESPEARIANA.

$4.50 per Annum. Single Copy 40 Cents.

Registered as New York Post Office as Second Class Matter

LONDON. CHAPMAN & HALL. LIMITED

Reduced facsimiles of wrappers

Fortnightly Review

[52]

Vol. XLIX, No. 290, February 1891, pp. 292-319. THE SOUL OF MAN UNDER SOCIALISM.

Reprinted as *The Soul of Man*, 1895. (See No. 366.)

[53]

The same: American edition.

"*The Fortnightly Review* is remarkable this month for two of the most paradoxical articles we have recently seen even in magazines. Mr. Oscar Wilde, in *The Soul of Man under Socialism*, has apparently set himself to galvanise his readers, and does it in a series of sentences like these, most of which are carefully italicised. . . . All these literary bullets are shot out in defence of the thesis that men should be themselves, in contempt it would seem, not merely of the public, but of all law which restricts their individualism. The article, if serious, would be thoroughly unhealthy, but it leaves on us the impression of being written merely to startle and excite talk." (*Spectator*, February 7, 1891.)

[54]

Vol. XLIX, No. 291, March 1891, pp. 480-481. "A PREFACE TO 'DORIAN GRAY.'"

[55]

The same: American edition.

The "Preface" consists of twenty-three aphorisms, the first being: "The artist is the creator of beautiful things," and the last: "All art is quite useless."

Reprinted in *The Picture of Dorian Gray*, 1891, pp. v.-vii., the ninth aphorism being divided into two, and the following one added after the twelfth:—

No artist is ever morbid. The artist can express everything.

A parody appeared in *The Pall Mall Gazette*, March 3, p. 4; and a review ("Wilde Flowers") in *Punch, March* 14, 1891, p. 125.

[56]

Vol. LIV, No. 331, July 1894, pp. 22-29. POEMS IN PROSE (The Artist, The Doer of Good, The Disciple, The Master, The House of Judgment, The Teacher of Wisdom).

[57]

The same: American edition.

Two of these had previously been published in *The Spirit Lamp*—namely, *The House of Judgment*, February 17, 1893, and *The Disciple*, June 1893.

Reprinted in *Lord Arthur Savile's Crime and Other Prose Pieces*, 1908, pp. 203-219; *Essays and Lectures*, 1909, etc., pp. 229-244.

The Golden Grain Guide

[58]

THE GOLDEN GRAIN GUIDE to the Al Fresco Fayre and Floral Fete. With Contributions in Pen and Pencil (generously given on behalf of the Charity). . . . Edited and Designed by Lady Constance Howard. [May 1889.]

Oblong 8vo (5½ by 10¼ in.), cut to the shape of a sheaf of corn; pp. ii+130; price 5s.

Decorated title-page [p. i], as above, with the addition of the names of the principal contributors and the imprint: Printed by Clement-Smith & Coy, Limited, 317, Strand, W.C., the book being printed in dark green ink on pale green paper, with the illustrations in dark red on white paper.

Paper boards with design on the front side of a sheaf of corn in yellow, lettered in dark green.

The Al Fresco Fayre and Floral Fête, of which this book formed the official guide, was held at the Royal Albert Hall, Kensington, on May 29, 30 and 31, 1889.

P. 38. SYMPHONY IN YELLOW.

Reprinted from *The Centennial Magazine*, Sydney, February 1889. (See No. 9.)

The Idler Magazine

[59]

THE IDLER MAGAZINE. An Illustrated Monthly. London: Chatto & Windus, 214 Piccadilly.

Demy 8vo; buff wrappers printed in red and black; price 6d. monthly.

Started in February 1892 under the editorship of Jerome K. Jerome and Robert Barr.

Vol. VII, No. 39, April 1895, p. 403. WHO SHOULD BE LAUREATE?

Not reprinted.

OSCAR WILDE.

Mr. Swinburne is already the Poet Laureate of England. The fact that his appointment to this high post has not been degraded by official confirmation renders his position all the more unassailable. He whom all poets love is the Laureate Poet always.

This appeared in the literary causerie entitled *The Idlers' Club* to which several well-known writers contributed. Each one was asked: "Will you contribute about two hundred words on the man you think should be the next

Idler Magazine

Poet Laureate, and the reasons for your choice? " The portrait of Wilde which accompanies his contribution is by Penryn Stanley.

The Illustrated Monitor

THE ILLUSTRATED MONITOR. A Monthly Magazine of Catholic Literature. Dublin: Joseph Dollard, Dame Street and Dame Lane.

Imperial 8vo; blue wrappers printed in black; price 6d. monthly.

Started in October 1874 as a weekly paper, price 1½d. (issued also in monthly parts with wrapper); became a monthly magazine with Vol. IV, No. 1, in April 1877; continued from January 1879 as *The Monitor*: An Illustrated Dublin Magazine (Vol. I, No. 1, New Series) till December 1879, when publication ceased.

[60]

Vol. IV, No. 3, June 1877, p. 130. URBS SACRA ÆTERNA.

Urbs Sacra Aeterna.

O Rome, what sights and changes hast thou seen!
In the first days thy sword republican
Ruled all the world for many an age's span;
Then of thy peoples thou wert noble Queen,
Till in thy streets the Goth and Hun were seen;
And now upon thy walls the breezes fan
(Ah! city crowned by God, discrowned by man)
The hated flag of red and white and green.
When was thy greatness?—when in search for power
Thine eagles flew to meet the double sun,
And all the nations trembled at thy nod?
Nay, glory rather in the present hour,
When pilgrims kneel before the Holy One,
The prisoned shepherd of the Church of God.

OSCAR WILDE.

Rome, 1877.

Reprinted (with revisions) in *Poems*, 1881, p. 48.

Under the title of *The Holy and Eternal City* the sonnet was printed in *The Wexford Independent*, May 20, 1882, in an article by Walter Hamilton, which was afterwards incorporated into his chapter on Wilde in *The Æsthetic Movement in England*, 1882, where the sonnet, however, is omitted.

Illustrated Monitor

[61]

Vol. IV, No. 4, July 1877, p. 186. SONNET, WRITTEN DURING HOLY WEEK.

Sonnet,

WRITTEN DURING HOLY WEEK.

I wandered in Scoglietto's green retreat;
The oranges, on each o'erhanging spray,
Burned as bright lamps of gold to shame the day.
Some startled bird, with fluttering wings and fleet,
Showered the milk-white blossoms; at my feet
Like silver crowns the pale narcissi lay;
And the curved waves, that streaked the sapphire bay,
Laughed i' the sun, and life seemed very sweet.

Outside, a little child came singing clear,
"Jesus, the Blessed Master, has been slain—
O, come and fill his sepulchre with flowers."
Ah, God! ah, God! these sweet and honied hours
Had drowned all memories of Thy bitter pain—
The Cross, the Crown, the Soldiers, and the Spear.

OSCAR WILDE.

Genoa, 1877.

Reprinted (with revisions) as *Sonnet Written in Holy Week at Genoa* in *Poems*, 1881, p. 43.

In a Good Cause

IN A GOOD CAUSE. | A COLLECTION OF | STORIES, POEMS, AND ILLUSTRATIONS. | [Two quotations from E. B. Browning] | LONDON: | WELLS GARDNER, DARTON, & CO. | PATERNOSTER BUILDINGS, E.C. | 1885. |

Square 8vo (8 by 6½ in.); pp. xii+297; price 5s.

Published for the benefit of the North-Eastern Hospital for Children, Hackney Road, N.E.,* a form for a subscription to the Hospital being inserted between the last preliminary leaf and the first page of text.†

The Preface [p. iii], by Margaret S. Tyssen Amherst [Lady Amherst of Hackney], is dated June 1885.

The book was issued in three styles:—

*Now The Queen's Hospital for Children, Bethnal Green, E.

†In copies bound up later, and still obtainable from the Hospital, a different subscription form is inserted; and the sixth preliminary leaf (containing a list of Patrons of the Hospital and Stall Holders) is omitted.



[59]

THE ILLUSTRATED MONITOR

Reduced facsimile of the design ($9\frac{1}{2}$ by 6 in.) *on the first page*

To face p. 76

In a Good Cause

[62]

Japanese vellum boards, red edges.

[63]

Brown cloth boards, red edges.

[63a]

Brown cloth boards, gilt edges.

The front of the cover bears a design [by S. M. T. Amherst] in black, representing a woman and children knocking at a hospital gateway, with the title of the book in red.

At the foot of page 297 is the imprint, London: | Printed by Strangeways & Sons, Tower Street, Upper St. Martin's Lane. | with reverse blank, followed by eleven leaves of advertisements.

[64]

Copies were issued for America with a substituted title-page with the same lettering reset and the imprint at the foot, NEW YORK: | E. & J. B. YOUNG & Co. | COOPER UNION. |

Price $2.00.

On the reverse of the last leaf is, *The Copyright in the Articles contained in the | present volume is reserved by the respective Authors.*

This notice appears in some of the English editions also. The only copy of the American edition examined is in Japanese vellum boards with red edges and, except for the title-page, is identical with the English edition.

P. 83. LE JARDIN DES TUILERIES.

The poem consists of five four-lined stanzas. It is printed throughout in italics and is signed with a facsimile of the author's signature. At the foot of the page is an illustration by L[aura] T[roubridge] representing children playing on the branch of a tree.

Reprinted (without the illustration) in *Poems*, 1908, p. 251; 1909, etc., p. 227.

The following is a manuscript version, in which the words here enclosed within square brackets are scored through:—

In a Good Cause

IMPRESSION DE PARIS.

LE JARDIN DES TUILERIES.

Against the heavy yellow [sky] skies
 The light and luminous balloons
 Dip and drift and like silver moons,
Drift like satin butterflies;

For though the day is keen and cold,
 And keen and cold this morning sun,
 Around my chair the children run,
Like little things of dancing gold.

Sometimes about the painted kiosk
 The mimic soldiers strut and stride,
 Sometimes the blue-eyed brigands hide
In the bleak tangles of the bosk.

And sometimes, while the nurse-maid cons
 Her book, they steal across the square,
 And launch their paper navies where
[The] Huge Triton spouts in greenish bronze.

And sometimes in shrill flight they flee,
 And sometimes rush, a boisterous band,
 And, tiny hand on tiny hand,
Climb up a black and leafless tree.

Ah, cruel tree! if I were you
 And children climbed me, for their sake,
 Though it be winter, I would break
Into spring blossoms white and blue.

OSCAR WILDE.

The first stanza was cancelled and used later as the opening stanza of *Les Ballons* in *The Lady's Pictorial*, Christmas Number, 1887.

On the reverse of the manuscript are the following fragments:—

The moon is like a yellow seal
 Upon a dark blue envelope,
 And down below the dusky slope
Like a black sword of polished steel

With flickering damascenes of gold
 Flows the dark Seine

In a Good Cause

Float and fall like silver dust.

Bubbles made of amethyst
Wandering opals keeping tryst
With the emeralds of the trees
buds

with the ruby buds

The Irish Monthly

THE IRISH MONTHLY. A Magazine of General Literature. Dublin: M. H. Gill & Son, 50 Upper Sackville Street; London: Burns & Oates; Simpkin, Marshall & Co.



Demy 8vo; green wrappers printed in black with design of an Irish harp, etc., in red, all within a red border; price 6d. monthly.

In 1878 the harp and border (of a new design) are printed in green on a blue wrapper.

Irish Monthly

Founded in 1873 by the Rev. Matthew Russell, S.J., and edited by him until his death in September 1912.

[65]

Vol. IV, No. 39, September 1876, p. 594. THE TRUE KNOWLEDGE.

Three stanzas of four lines each written from *S.M. Magdalene College, Oxford*, with the following quotation * below the title :—

. . . . ἀναγκαίως δ' ἔχει
βιόν θερίζειν ὥστε κάρπιμον στάχυν,
καὶ τὸν μὲν εἶναι τὸν δὲ μή.

Reprinted in *Poems*, 1908, p. 240; 1909, etc., p. 220.

[66]

Vol. V, No. 44, February 1877, pp. 133-135. LOTUS LEAVES.

LOTUS LEAVES.

By OSCAR WILDE.

νεμεσσῶμαὶ γε μεν οὐδέν
κλαίειν ὅς κε θάνησι βροτῶν καὶ πότμον ἐπίσπῃ,
τοῦτο νυ καὶ γέρας οἷον ὀϊζυροῖοι βροτοῖσι
κείρασθάι τε κόμην βαλέειν τ' ἀπὸ δάκρυ παρειῶν.†

I.

There is no peace beneath the noon.—
Ah ! in those meadows is there peace
Where, girdled with a silver fleece,
As a bright shepherd, strays the moon?

Queen of the gardens of the sky,
Where stars like lilies, white and fair,
Shine through the mists of frosty air,
Oh, tarry, for the dawn is nigh !

Oh, tarry, for the envious day
Stretches long hands to catch thy feet.
Alas ! but thou art overfleet,
Alas ! I know thou wilt not stay.

II.

Eastward the dawn has broken red,
The circling mists and shadows flee;
Aurora rises from the sea,
And leaves the crocus-flowered bed.

* From Euripides, *Hypsilile*, 6.
† The quotation is from Homer, *Odyssey*, IV, 195-198.

Irish Monthly

Eastward the silver arrows fall,
Splintering the veil of holy night;
And a long wave of yellow light
Breaks silently on tower and hall,

And spreading wide across the wold,
Wakes into flight some fluttering bird;
And all the chestnut tops are stirred,
And all the branches streaked with gold.

III.

To outer senses there is peace,
A dream-like peace on either hand;
Deep silence in the shadowy land,
Deep silence where the shadows cease,

Save for a cry that echoes shrill
From some lone bird disconsolate;
A curlew calling to its mate;
The answer from the distant hill.

And, herald of my love to Him
Who, waiting for the dawn, doth lie,
The orbéd maiden leaves the sky,
And the white fires grow more dim.

IV.

Up sprang the sun to run his race,
The breeze blew fair on meadow and lea;
But in the west I seemed to see
The likeness of a human face.

A linnet on the hawthorn spray
Sang of the glories of the spring,
And made the flow'ring copses ring
With gladness for the new-born day.

A lark from out the grass I trod
Flew wildly, and was lost to view
In the great seamless veil of blue
That hangs before the face of God.

The willow whispered overhead
That death is but a newer life,
And that with idle words of strife
We bring dishonour on the dead.

Irish Monthly

I took a branch from off the tree,
And hawthorn-blossoms drenched with dew,
I bound them with a sprig of yew,
And made a garland fair to see.

I laid the flowers where He lies
(Warm leaves and flowers on the stone);
What joy I had to sit alone
Till evening broke on tired eyes:

Till all the shifting clouds had spun
A robe of gold for God to wear,
And into seas of purple air
Sank the bright galley of the sun.

V.

Shall I be gladdened for the day,
And let my inner heart be stirred
By murmuring tree or song of bird,
And sorrow at the wild wind's play?

Not so: such idle dreams belong
To souls of lesser depth than mine;
I feel that I am half divine;
I know that I am great and strong.

I know that every forest tree
By labour rises from the root;
I know that none shall gather fruit
By sailing on the barren sea.*

S.M. Magdalene College, Oxford.

* πόντος ἀτρύγετος, "the unvintageable sea." †

At Sotheby's on July 27, 1911, the following lot was sold to Bernard Quaritch for £29:—

210 LOTUS LEAVES, Poem in 19 stanzas, proof sheets of the original edition from the Irish Monthly, 1877, with numerous alterations in Wilde's handwriting

Reprinted in *Poems*, 1881, p. 189 (Part II as *Impression. Le Reveillon.*), p. 146 (Part III as *Impres-*

† The phrase πόντος ἀτρύγετος (Homer, *Odyssey* II. 370) is used again as the title of a sonnet in *The Irish Monthly*, December 1877. (See No. 69.)

Irish Monthly

sions. II. La Fuite de la Lune), in both cases with many variations, which will be found noted under those poems. The remaining stanzas are reprinted in *Poems*, 1908, pp. 241-243, under the original title of *Lotus Leaves*.

Part III, under the title of *La Fuite de la Lune*, with the third stanza entirely re-written as it appears in *Poems*, was published as the second of two "Impressions" in *Pan*, Vol. I, No. 31, April 23, 1881, p. 4 (see No. 236).

The following parody of Part III, the author of which was the late E. J. Milliken, appeared in *Punch*, May 28, 1881, Vol. LXXX, p. 242 :—

MORE IMPRESSIONS.

By Oscuro Wildegoose.

LA FUITE DES OIES.

To outer senses they are geese,
Dull drowsing by a weedy pool;
But try the impression trick. Cool! Cool!
Snow-slumbering sentinels of Peace!

Deep silence on the shadowy flood
Save rare sharp stridence (*that means "quack"*),
Low amber light in Ariel track
Athwart the dun (*that means the mud*).

And suddenly subsides the sun,
Bulks mystic, ghostly, thrid the gloom
(*That means the white geese waddling home*),
And darkness reigns! (*See how it's done?*)

What is probably the earliest manuscript version, written partly in pencil, with many words scored through (here enclosed within square brackets) reads as follows :—

There is no peace beneath the noon
Ah! in those meadows there is peace
Where girdled with a silver fleece
As a bright shepherd strays the moon—

O holy maiden at Whose feet
The stars like lilies white & fair
Shine through the mists of frosty air
O tarry : for the night is sweet.

O tarry with us yet a while
Bright wanderer in the fields above
An hour—and you wake to love
Endymion in his lonely isle—

Irish Monthly

Save for the cry that echoes shrill
Of some poor bird disconsolate—
all is still
[Save for some cry disconsolate—]
A curlew calling to its mate :
The answer from the distant hill :

See how the [envious East is] the distant hills are red
[with] [How the dark] the envious East with gladness glows—
Aurora blushing as the rose
Deserts the crocus-flowered bed[—]

spreading wide across the
And [stealing through the silent] wold,
Wakes into flight some fluttering bird,
And all the chestnut tops are stirred :
And all the branches streaked with gold :

With sound of streams that murmuring flow,
And with the winds low lullaby
The orbèd maiden leaves the sky
And the white fires [grow more] dimmer grow.

Alas ! alas ! To me the day

On the reverse of this manuscript—a leaf of blue foolscap paper—are some rough stanzas of an unfinished poem :—

See ! the gold sun has risen,
(Ah God ! how very fair)
Too soon he has broken from prison—
Ah sweet ; it is only my hair

Nay, for I see the snow white day
Come from his rosy bower,
And I know that the night hath fled away,
Ah sweet ! 'tis my breast flower

Nay, but the night has surely fled,
For crimson grows the south,
And the gates of dawn are opening red,
Ah sweet, it is only my mouth

Then why do I see the sky so blue,
Flecked where the linnet flies,
Ah love lie nearer, and tell me true
Is it only the light of thine eyes?

Irish Monthly

For if thou art the dawn and the holy day,
And thou the golden sun—

Nay, but the sun doth o'er us pass,
Turning my blood to wine,
As we lie by a stream in the warm soft grass
Ah sweet 'tis my body & thine—

In the following manuscript version the first three stanzas as given in *The Irish Monthly* are arranged as a separate and complete poem under a new title:—

SELENE.

[I had] There was no peace beneath the noon,
But in these meadows there is peace
Where girdled with a silver fleece
Like a young shepherd strays the moon.

Queen of the gardens of the sky,
Where stars like gilded cressets fair
Shine through the mists of frosty air,
O tarry for the dawn is nigh!

O tarry for the envious day
Stretches long hands to catch thy feet,
Alas but thou art over fleet,
Alas I know thou wilt not stay!

Verona.

The following is a manuscript version of the third section as given in *The Irish Monthly*. It is complete in itself and, with many variations, was printed as the second of the two *Impressions*, under the title of *La Fuite de la Lune*, in *Pan*, April 23, 1881, p. 4:—

II.

LE CREPUSCULE.

To outer senses there is peace,
A Dream-like peace on either hand,
Deep silence in the shadowy land
Deep silence where the shadows cease.

Save for a cry that echoes shrill
From some lone bird disconsolate;
A curlew calling to it's mate,
The answer from the distant hill.

Irish Monthly

And herald of her love to Him
Who in the Latmian cave doth lie,
The pallid Lady leaves the sky,
And the white torches grow more dim.

[67]

Vol. V, No. 48, June 1877, p. 415. SALVE SATURNIA TELLUS.

A sonnet dated *Genoa*, 1877. The last three lines of the octave are:—

And musing on the stories of thy fame
I watched the day, till marked with wounds of flame
The turquoise sky to daffodil returned.

which lines are repeated almost word for word in *Ravenna*, 1878, p. 6.

Reprinted (with revisions) as *Sonnet on Approaching Italy* in *Poems*, 1881, p. 39.

In *Poems* Turin is added at the foot instead of Genoa. In *The Biograph and Review*, August 1880, p. 135, the title is given as *Sonnet Written at Turin.*

[68]

Vol. V, No. 49, July 1877, pp. 476-478. THE TOMB OF KEATS.

A prose article of a page and a half in length, concluding thus:—

As I stood beside the mean grave of this divine boy, I thought of him as a Priest of Beauty slain before his time; and the vision of Guido's St. Sebastian came before my eyes as I saw him at Genoa, a lovely brown boy, with crisp, clustering hair and red lips, bound by his evil enemies to a tree, and, though pierced by arrows, raising his eyes with divine, impassioned gaze towards the Eternal Beauty of the opening heavens. And thus my thoughts shaped themselves to rhyme:—

HEU MISERANDE PUER.

Rid of the world's injustice and its pain,
He rests at last beneath God's veil of blue;
Taken from life while life and love were new
The youngest of the martyrs here is lain,
Fair as Sebastian and as foully slain.
No cypress shades his grave, nor funeral yew,
But red-lipped daisies, violets drenched with dew,
And sleepy poppies, catch the evening rain.

Irish Monthly

O proudest heart that broke for misery !
O saddest poet that the world hath seen !
O sweetest singer of the English land !
Thy name was writ in water on the sand,
But our tears shall keep thy memory green,
And make it flourish like a Basil-tree.

Rome, 1877.

The title of the sonnet is from Virgil, *Æneid*, VI, 882.

Reprinted in *Miscellanies*, 1908, pp. 1-4.

On receiving a proof Wilde complained that "the setting of the sonnet is vile," whereupon the editor replied :—

DEAR SIR

I will try to manage that change the first thing to-morrow; but it cannot be done in the way you suggest, as the pages that follow are also. Some pages must be transposed, and a certain *Gone from Earth* (of which its author knows nothing, being a juvenile scrap that I kept from the author of *St. Barbara* in our forthcoming) held over for the thirteenth time.*

I am not sure that you purposely use *boy* emphatically in two places quite close to each other—Keats & St. Sebastian. Perhaps "youth" might do in one of the places.

We speak English and we fortunately understand Shakspere as one of our own—but is the English *land ours*?

Ever, dear Sir,
yours faithfully
MATTHEW RUSSELL, S.J.

June 17, 1877

The sonnet, under the title of *The Grave of Keats*, with several variations, appeared in *The Burlington*, January 1881, p. 35; and in *Poems*, 1881, p. 147.

[69]

Vol. V, No. 54, December 1877, p. 746. ΠΟΝΤΟΣ ΑΤΡΥΓΕΤΟΣ.

The title of the sonnet ("the unfruitful or barren sea") is taken from Homer, *Odyssey*, II, 370.

Reprinted (with revisions) as *Vita Nuova* in *Poems*, 1881, p. 52.

[70]

Vol. VI, No. 58, April 1878, p. 211. MAGDALEN WALKS.

*The poem *Saint Barbara* on pp. 440-441 of the July number is signed R. M.

Irish Monthly

MAGDALEN WALKS.

By Oscar Wilde.

The little white clouds are racing over the sky,
And the fields are strewn with the gold of the flower of March:
The daffodil breaks under foot, and the feathery larch
Bends to the wind as the thrush goes fluttering by.

A delicate odour is borne on the wings of the morning breeze,
An odour of leaves, and of grass, and of newly-upturned earth:
The birds are singing for joy of the Spring's glad birth,
Hopping from branch to branch of the rocking trees.

And all the woods are alive with the murmur and sound of Spring,
And the rose-bud breaks into pink on the climbing briar,
And the crocus-bed is a quivering moon of fire
Girdled round with the belt of an amethyst ring.

And the plane to the pine-tree is whispering a tale of love,*
Till it quivers with laughter, and rustles its mantle of green;
And the gloom of the elm is broken, and lit with the iris-sheen
Of a breast and of silver feathers, the signs of the passionate dove.

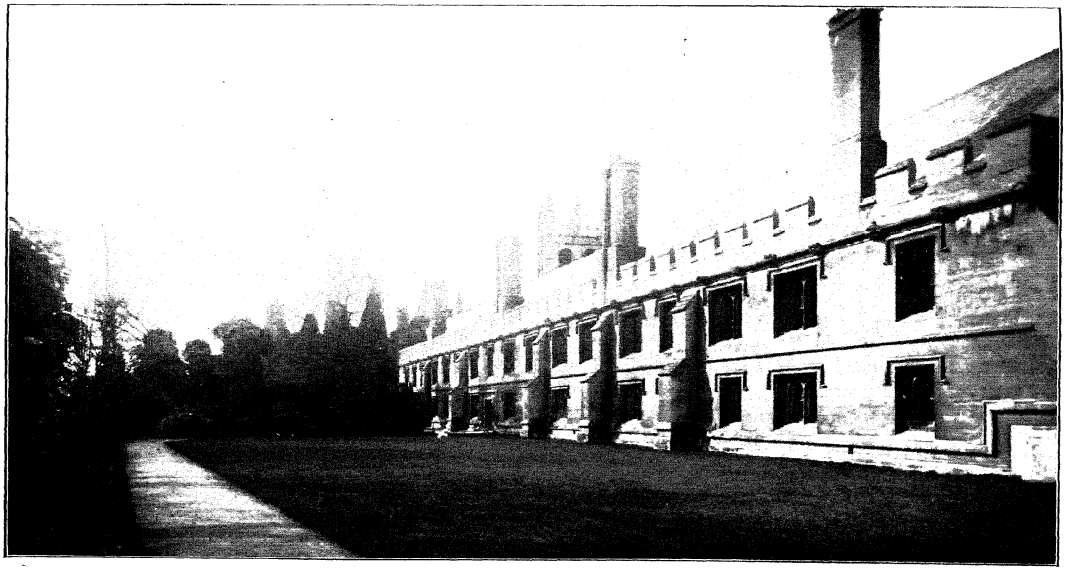
See, the lark starts up from its bed in the meadow there,
Breaking the gossamer threads, and the nets of dew:
And flashing adown the river (a flame of blue!)
The king-fisher flies like an arrow, and wounds the air.

And the sense of my life is sweet! though I know that the end is nigh:
For the ruin and rain of winter will shortly come,
The lily will lose its gold, and the chestnut-bloom
In billows of red and white on the grass will lie.

And even the light of the sun will fade at the last,
And the leaves will fall, and the birds will hasten away,
And I will be left in the snow of a flowerless day
To think on the glories of Spring, and the joys of a youth long past.

* Cf. Aristophanes "ὅταν πλατάνος πτελέα ψιθυρίζῃ." †

† The reference is to *Nubes*, 1008.



MAGDALEN COLLEGE, OXFORD: THE CLOISTERS

Showing the windows (×) of the rooms occupied by Oscar Wilde from October 1875 *to December* 1876

To face p. 88

Irish Monthly

Yet be silent, my heart! do not count it a profitless thing
To have seen the splendour of sun, and of grass, and of flower!
To have lived and loved! for I hold that to love for an hour
Is better for man and for woman than cycles of blossoming Spring.

Magdalen College, Oxford.

Reprinted, with alterations and the omission of the last three stanzas,* in *Poems*, 1881, pp. 86-87.

At Sotheby's on July 27, 1911, Bernard Quaritch gave £11 for the lot described as :—

211 MAGDALEN WALKS, Poem, in 32 lines, from the Irish Monthly, April, 1878, with corrections in the author's handwriting

Set to music in "Three English Songs" by Kurt Schindler under the title of *Early Spring* (New York: G. Schirmer), 1912.

During his first year at Magdalen, Wilde occupied rooms known as No. 1, 2 pair Right, Chaplain's Quad, moving in October 1875 to Cloisters, No. 8, Ground Room Right, and in January 1877 to Kitchen Stairs, 1 Pair Left.

[71]

Vol. VI, No. 61, July 1878, p. 412. AVE MARIA GRATIA PLENA.

AVE MARIA GRATIA PLENA.

By OSCAR WILDE.

WAS *this* His coming? I had hoped to see
A scene of wondrous glory, as was told
Of some great god who in a rain of gold
Broke-open bars and fell on Danaé;
Or a dread vision, as when Semelé,
Sickening for love and unappeased desire,
Prayed to see God's clear body, and the fire
Caught her fair limbs and slew her utterly.

* These three stanzas are restored in Methuen's edition of the *Poems*, 1908, pp. 103-104, but cancelled again in the editions of 1909, etc.

Irish Monthly

With such glad dreams I sought this holy place,
And now with wondering eyes and heart I stand,
And look upon this Mystery of Love.
" A kneeling girl with passionless, pale face,
An angel with a lily in his hand,
And over both, with outstretched wings, the Dove."

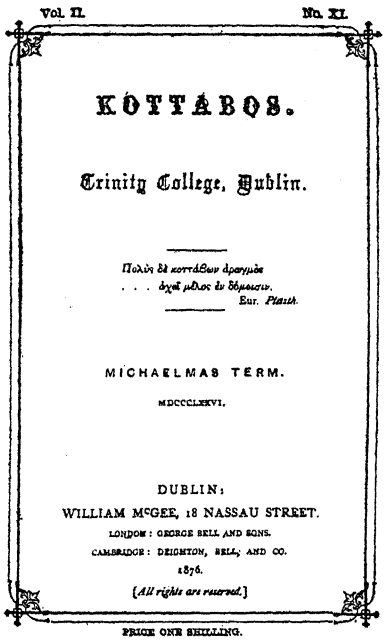
Vatican Gallery, Rome, 1877.

A later version, under the title of *Ave! Maria*, appeared in *Kottabos*, Michaelmas Term, 1879, p. 206.

Reprinted (with revisions) as *Ave Maria Plena Gratia* * in *Poems*, 1881, p. 41.

Kottabos

KOTTABOS. Edited by Robert Yelverton Tyrrell, Fellow of Trinity College, Dublin. Dublin: William McGee, 18 Nassau Street; London: George Bell & Sons.


Vol. II. No. XI.

KOTTABOS.

Trinity College, Dublin.

Πολὺν δὲ κοττάβων δραγμὸν
. . . ἀχεῖ μέλος ἐν δόμοισιν.
Eur. *Plateæ.*

MICHAELMAS TERM.

MDCCCLXXVI.

DUBLIN:
WILLIAM McGEE, 18 NASSAU STREET.
LONDON: GEORGE BELL AND SONS.
CAMBRIDGE: DEIGHTON, BELL, AND CO.
1876.
[*All rights are reserved.*]

PRICE ONE SHILLING.

* In Methuen's editions of 1908, p. 60, and 1909, etc., p. 42, the original title, *Ave Maria Gratia Plena*, is restored as being the more correct.

Kottabos

Demy 8vo; buff wrappers printed in black; published three times a year, price 1s.*

Three volumes of the original series were issued, the numbers being dated from Trinity Term 1869 to Hilary Term 1881, each volume containing twelve parts. The magazine was revived from 1888-1891 and a third series was started in 1895.

The title-page of each part and each volume bears the following motto from the *Pleisthenes* of Euripides :—

Πολὺς δὲ κοττάβων ἀραγμος
. . . ἀχεῖ μέλος ἐν δόμοισιν.

Contributors were called KOTTABIΣTAI—*i.e.* those who took part in the game of "kottabos," a Sicilian game much in vogue at the drinking-parties of young men at Athens (Anacreon, 52; Critias, 1, i)—the derivation of the word being uncertain.

See Preface to *Echoes from Kottabos*, 1906.

[72]

Vol. II, No. 10, Trinity Term, 1876, pp. 268-269. ΔΗΞΙΘΥΜΟΝ ΕΡΩΤΟΣ ΑΝΘΟΣ (THE ROSE OF LOVE, AND WITH A ROSE'S THORNS).

A four-lined poem divided into two parts of eleven and four stanzas respectively, signed O. O'F. W. W. The text is given in *Echoes from Kottabos*, 1906, pp. 92-94.

Reprinted in *Poems*, 1881, pp. 98-99 (Part I as *La Bella Donna della mia Mente*) and p. 100 (Part II as *Chanson*).

The Greek title is from the *Agamemnon* of Æschylus, 720 (Paley's edition, 1855) and refers, of course, to Helen, "a soul-wounding flower of love." In the manuscript of an unpublished essay on Greek Heroines (written at Oxford, 1874-1876) Wilde paraphrases the passage thus :—

"Rightly was she called Ἑλένη, for she was indeed ἑλέναυς, ἕλανδρος, ἑλέπτολις, a hell to ships, a hell to men, a hell to cities. And though the foolish Trojans greeted her with dance and song as she stepped from her curtained galley to the sea-shore, their songs were soon turned to mourning and she, who was to them the incarnation of unruffled calm, a delicate ornament of luxury, 'a darter of soft glances' from the eyes, a rose of love and with a rose's thorns (δηξίθυμον ἔρωτος ἄνθος), swerved aside from the course, and caused a bitter ending of her marriage, having come to the sons of Priam as an evil settler and an evil friend, as a Fury bringing sorrow to Brides—like the bright-eyed whelp of the lion that a foolish man nurtures in his home to be the ruin of himself and his children."

* Up to Vol. II, No. 5, the price of each part was 6d.

Kottabos

These last two lines Wilde quotes again in the unpublished portion of *De Profundis* which was read in the King's Bench Division of the High Court on April 17, 1913, in the hearing before Mr. Justice Darling of the libel action Douglas *v.* Ransome and Others.

> " In the most wonderful of all his plays Æschylus tells us of the great lord who brings up in his house the lion cub, λέοντος ἶνιν [as Conington reads it, or λέοντα σινίν, the ravaging lion, according to other texts] and loves it because it comes bright-eyed to his call and fawns on him for its food, φαιδρωπὸς ποτὶ χεῖρα, σαίνων τε γαστρὸς ἀνάγκαις, and the thing grows up and shows the nature of its race, ἔθος τὸ πρὸς τοκέων,* and destroys the lord and his house and all that he possesses."

The following stanzas (3rd, 10th and 11th) are omitted in *Poems*† :—

P. 268, l. 9

O almond-flowers ! bend adown
Until ye reach her drooping head;
O twining branches ! weave a crown
Of apple-blossoms white and red.

P. 269, l. 9

God can bring Winter unto May,
And change the sky to flame and blue,
Or summer corn to gold from grey :
One thing alone He cannot do.

He cannot change my love to hate,
Or make thy face less fair to see,
Though now He knocketh at the gate
With life and death—for you and me.

In the *Kottabos* version the eighth stanza reads :—

P. 269, l. 1

Her breasts are as white melilote
Blushing for pleasure of the sun;
etc.

and follows the stanza beginning

As a pomegranate, cut in twain

* The temper it had inherited from its parents. (Paley.)

† Restored in Methuen's edition of 1908, pp. 113-114, the first line being mis-printed " O almond-blossoms bend adown," but cancelled again in the 1909 and later editions.

while the ninth stanza (the last one in *Poems*) reads :—

O twining hands ! O delicate
Fair body made for love and pain ;
O House of love ! O desolate
White lily, overdrenched with rain !

The second part of the poem, consisting of the last four stanzas, reprinted under the title of *Chanson* in *Poems*, on the following page, has only one textual alteration, the concluding line of the first stanza (the twelfth in *Kottabos*) in its earliest form reading,

To hangen upon a tree.

The following is a parody of the last part of the poem :—

AN UN-ÆSTHETIC LOVE-SONG.
(*With apologies to* O. W.)

A barrel of beer and a glass of gin hot
Are goodly gifts for me ;
For my own true love a half-gallon pot
Fill'd to the brim with tea.

For thee a bloater from Yarmouth town
(Fresh, O fresh, is the fish of the sea !) ;
For me some beef, and, to wash it down,
A pint of porter (ah me ! ah me !).

Sherbet and zoedone for thee
(Teetotal drinks have taking names !) ;
A cup of claret and pink for me
(O ! men are stronger than dames !).

(*Ballades and Other Rhymes of a Country Bookworm*, by Thomas Hutchinson, London, 1888, p. 61.)

The parody is reprinted in Hamilton's *Parodies*, 1889, Vol. VI, p. 83. The chapter contains (pp. 78-83) a notice of Wilde and several parodies of his poems.

Writing from 16 Tite Street, Chelsea, on January 29, 1889, to Walter Hamilton, Wilde stated :—

I have never collected the parodies of my poetry. Collecting contemporaneous things is like trying to hold froth in a sieve. . . . As most of my poems are long and lyrical, they have not, I fancy, been good models. . . . Parody, which is the Muse with her tongue in her cheek, has always amused me ; but it requires a light touch, . . . and, oddly enough, a love of the poet whom it caricatures. One's disciples can parody one—nobody else.*

* Quoted in *Two Hundred Books from the Library of Richard Butler Glaenzer*, p. 27 (New York, 1911).

Kottabos

[73]

Vol. II, No. 11, Michaelmas Term, 1876, pp. 298-300. ΘΡΗΝΩΙΔΙΑ.

Below the title is the reference (EUR. HEC., 444-483.) with the following argument:—

> Song sung by captive women of Troy on the sea beach at Aulis, while the Achaeans were there stormbound through the wrath of dishonoured Achilles, and waiting for a fair wind to bring them home.

The translation of the thirty-two lines of the Greek chorus is extended to sixty-seven lines in English, divided into strophes and antistrophes of varying metre. It is signed O. O'F. W. W.

Reprinted in *Poems*, 1908, pp. 273-276.*

A fragment of manuscript shows several variations from the published version :—

Ὅλος Χόρος.

Alas ! our children's sorrow, and their pain
In slavery
Alas ! our warrior sires nobly slain
For liberty
Alas ! our country's glory, and the name
Of Troy's fair town,
By the lances, and the fighting, and the flame
Tall Troy is down !

Ἡγέμων.

Mine is the bondslave's bitter fate
In some strange land for evermore,
Asia is now made desolate
Europe is conqueror.
Without love, and life's holiest treasure,
I shall pass unto Hades abhorred,
To the grave as my chamber of pleasure,
To Death as my lover and lord.

OSCAR O'F. WILLS WILDE.

Magdalen College, Oxford.

[74]

Vol. II, No. 12, Hilary Term, 1877, pp. 320-322. A FRAGMENT FROM THE "AGAMEMNON" OF ÆSCHYLOS.

* The translations first collected in Methuen's edition of 1908 are not included in the later editions of 1909, etc.

Kottabos

A metrical translation, signed O. F. O'F. W. W., consisting of three choruses and three soliloquies of Casandra, the headings to which are given in Greek characters. Below the title is the following argument:—

[LINES 1140-1173.]

The scene is the courtyard of the Palace at Argos. Agamemnon has already entered the House of Doom, and Klytaemnestra has followed close on his heels:—Kasandra is left alone upon the stage. The conscious terror of death, and the burden of prophecy, lie heavy upon her; terrible signs and visions greet her approach. She sees blood upon the lintel, and the smell of blood scares her, as some bird, from the door. The ghosts of the murdered children come to mourn with her. Her second sight pierces the palace walls; she sees the fatal bath, the trammelling net, and the axe sharpened for her own ruin and her lord's.

But not even in the hour of her last anguish is Apollo merciful; her warnings are unheeded; her prophetic utterances made mock of.

The orchestra is filled with a chorus of old men, weak, foolish, irresolute. They do not believe the weird woman of mystery till the hour for help is past, and the cry of Agamemnon echoes from the house: "Oh me! I am stricken with a stroke of death."

Reprinted in *Poems*, 1908, pp. 277-230.

P. 331. A NIGHT VISION.

A Night Vision.

Two crownèd kings; and one that stood alone
With no green weight of laurels round his head,
But with sad eyes as one uncomforted,
And wearied with man's never-ceasing moan
For sins that neither prayer or priest atone,
And sweet long lips with tears and kisses fed.
Clothed was he in a garment black and red,
And at his feet I mark'd a broken stone
Which sent up lilies, dove-like, to his knees.

Now, at their sight my heart did burn as flame;
Then she, who lay beside me: "Who are these?"
And I made answer, knowing well each name,
"Æschylus, first; the second, Sophokles;
The last (wide stream of tears!) Euripides."

O. F. O'F. W. W.

Kottabos

Reprinted (with revisions) in *Poems*, 1881, p. 159, as *A Vision*.

The original text is reprinted in *A Book of Jousts* [1888], p. 36, and in *Echoes from Kottabos*, 1906, p. 116.

The following manuscript version shows most of the revisions adopted in *Poems*, 1881 :—

A [NIGHT] VISION

Two crownéd Kings, and One that stood alone
With no green weight of laurels round his head,
But with sad eyes as one uncomforted,
And wearied with man's never-ceasing moan
no bleating victim can
For sins [that neither prayer or priest] atone,
And sweet long lips with tears and kisses fed,
[Clothed] Girt was he in a garment black and red
And at his feet I marked a broken stone
Which sent up lilies, love-like, to his knees.
Now at their sight, my heart being lit with flame
I cried to Beatricé, " Who are these ",?
And She made answer knowing well each name
"Æschylos first, the second Sophokles,
And last (wide stream of tears !) Euripides."

[75]

Vol. III, No. 2, Michaelmas Term 1877, p. 56. WASTED DAYS. (FROM A PICTURE PAINTED BY MISS V. T.)*

Wasted Days.

(From a Picture Painted by Miss V. T.)

A fair slim boy not made for this world's pain,
With hair of gold thick clustering round his ears,
And longing eyes half veil'd by foolish tears
Like bluest water seen through mists of rain;
Pale cheeks whereon no kiss hath left its stain,
Red under-lip drawn in for fear of Love,
And white throat whiter than the breast of dove—
Alas ! alas ! if all should be in vain.

* The original painting is on a tile, six inches square. The reproduction facing this page is from a photograph in the possession of " Miss V. T.," who has kindly allowed it to be included in this *Bibliography*.



[75]

WASTED DAYS

(*From a Painting by Miss V. T.*)

To face p. 96

Kottabos

Behind, wide fields, and reapers all a-row
In heat and labour toiling wearily,
To no sweet sound of laughter or of lute.

The sun is shooting wide its crimson rays,
Still the boy dreams : nor knows that night is nigh,
And in the night-time no man gathers fruit.

O. F. O'F. W. W.

In a second edition of this number of *Kottabos*, between the last leaf (p. 56) and the back wrapper is inserted a slip :—

CORRIGENDUM.

In the Sonnet "Wasted Days," p. 56, line 12, for *rays* read *glow*.

With this correction the sonnet has been reprinted by Mosher on p. 310 of his edition of Wilde's *Poems*, 1905; and in a reprint of Mosher's text issued by F. M. Buckles & Co., New York, 1906, Vol. II, p. 158; and in *Echoes from Kottabos*, 1906, p. 145.

Another printed slip, issued later, reads :—

CORRIGENDA.

MR. OSCAR WILDE, not having received a proof of his sonnet "Wasted Days," desires that the last six lines may be read as follows :

"Corn-fields behind, and reapers all a-row
In weariest labour toiling wearily,
To no sweet sound of laughter, or of lute;
And careless of the crimson sunset-glow
The boy still dreams : nor knows that night is nigh :
And in the night-time no man gathers fruit."

Oxford, Oct. 30th.

The sonnet, as finally revised, was printed for the first time in Methuen's edition of *Poems*, 1908, p. 244. It is not included in the editions of 1909, etc.

In collecting his poems for Bogue's edition of 1881, the author rewrote the sonnet under the title of *Madonna Mia*, p. 53.

[76]

Vol. III, No. 6, Hilary Term 1879, pp. 146-147. "LA BELLE MARGUERITE." BALLADE DU MOYEN AGE.

Kottabos

The poem consists of twenty-five couplets, beginning:—

"La Belle Marguerite."

BALLADE DU MOYEN AGE.

I AM weary of lying within the chase,
While the knyghtes are meeting in market-place.

It is signed O. O'F. W. W.

The original version is given in Walter Hamilton's *The Æsthetic Movement in England*, 1882, pp. 90-92, (pp. 100-102 in the 3rd edition), and in *Echoes from Kottabos*, 1906, pp. 174-176.

Reprinted in *Poems*, 1881, pp. 152-154, under the title of *Ballade de Marguerite.* (*Normande.*) with revisions in every stanza except the 17th and 24th, and with the omission of the 6th and 7th:—

But your cloak of sheepskin is rough to see,
When your lady is clad in cramoisie.

Alack! and alack! then, if true love dies,
When one is in silk, and the other in frieze!

[77]

Vol. III, No. 8, Michaelmas Term 1879, p. 206. AVE! MARIA.

Ave! Maria.

WAS *this* His coming? I had hoped to see
A scene of blinding glory, as was told
Of some great god who in a rain of gold
Broke open bars, and fell on Danaé;
Or a dread vision, as when Semelé
Hungering with love and unappeased desire,
Pray'd to see God's clear body, and the fire
Caught her fair limbs and slew her utterly.

With such glad dreams I came into this place,
And now—with wondering eyes and heart I stand
And look upon this mystery of Love.
"A kneeling girl with passionless pale face,
An angel with a lily in his hand,
And over both with outstretch'd wings, the Dove."

O. F. O'F. W. W.

St. Marco, Florence.

Kottabos

An earlier version appeared in *The Irish Monthly*, July 1878, under the title of *Ave Maria Gratia Plena*. (See No. 71.)

Reprinted (with revisions) under the title of *Ave Maria Plena Gratia* in *Poems*, 1881, p. 41.

In Methuen's editions of 1908, p. 60, and 1909, etc., p. 42, the original title, *Ave Maria Gratia Plena*, is restored as being the more correct.

NOTE ON OSCAR WILDE'S UNIVERSITY CAREER

In 1871, Oscar Wilde, with an exhibition from Portora Royal School, where he had been educated for the previous seven years, entered Trinity College, Dublin, as a "Junior Freshman," on October 10th. John Pentland Mahaffy, with whom he afterwards travelled abroad (see under *Ravenna*), was at the time Precentor and Junior Dean, one of the University preachers for the year, and an examiner in classics. On October 26th an entrance scholarship examination was held, and in the following month Wilde, with six others, was elected a "Queen's Scholar" "not on the foundation." In this first term he obtained a Composition Prize of the value of £2 for Greek Verse, and was awarded also a "premium for Composition at the Term Lectures." In the "Examination for Honours" in Classics, held on January 31, 1872, Wilde was third out of eight in the First Rank. In the Second Rank is found the name of Edward Carson. In the next term's examination, held on April 29, 1872, when still a "Junior Freshman," Wilde, out of nine competitors, came out top of the First Rank in Classics.* In the following Michaelmas term the name of Edward Carson is found at the top of the Second Rank. On June 9, 1873, Wilde was elected to a University Scholarship on the Foundation, entitling him to various privileges and to the annual sum of £20 (Irish) payable quarterly. In the Examination for Prizes on October 27, 1873, when he had become a "Senior Freshman," Wilde's name appears seventh in the First Rank, Carson's sixth in the Second Rank. In the Michaelmas General Examination held the same term Wilde obtained fourth place in the First Class, Carson being twenty-eighth. By 1874 Wilde had become a

* At Sotheby's, December 7, 1911, was sold:—
192 WILDE (Oscar) Diploma, on vellum, granted to him by Trinity College, Dublin, 1872

"Junior Sophister," in which year he won the Gold Medal for Greek, a much coveted distinction.* Instead of proceeding to his degree at Dublin (as his elder brother, William, had done on December 17, 1873) Oscar Wilde entered for a scholarship at Magdalen College, Oxford.

The *Oxford University Gazette*, March 17, 1874, contained the following announcement :—

VIII. Colleges Halls, and Unattached Students.
Magdalen College.

There will be an Election at this college in June next to not less than *Four Demyships*, and *One Exhibition*. Of the Demyships, one at least will be Mathematical, one at least in Natural Science and the rest Classical. The Exhibition will be in Mathematics.

In one of the Classical Demyships weight will be given to proficiency in Modern History and Literature, and questions will be set in these subjects either as alternative for, or in addition to, the usual Classical papers.

No person will be eligible for the Demyship who shall have attained the age of twenty years.

.

The stipend of the Demyships is £95 per annum . . . inclusive of all allowances; and they are tenable for five years. . . .

Testimonials of good conduct will be required, and certificates of birth, which must be presented to the President [Rev. Frederic Bulley, D.D.] on Monday, June 22, between 4 and 6 or 8 and 9 P.M. The Examination will commence on the following day.

On July 11, 1874, the *Gazette* announced :—

Magdalen College.

The Demyships . . . have been awarded as follows :—

In Classics: O'F. WILDE, Trinity College, Dublin; G. T. ATKINSON, St. Paul's School.

Days of Meeting for Michaelmas Term.
Magdalen College.

Day of Meeting—Friday, October 16.

Wilde matriculated before the Vice-Chancellor, Rev. James Edwards Sewell, D.D., Warden of New College, on October 17, the day after his twentieth birthday.

The *Gazette* of November 24, 1874, contains the name of

Wilde, Oscar O'F., e Coll. Magd.,

under the heading of Ordo Respondentium Termino

* The subject for 1874 was *The Fragments of the Greek Comic Poets*, as edited by Meineke. The medal was presented annually from a fund left for the purpose by Dr. George Berkeley, Bishop of Cloyne.

Kottabos

Michaelis, A.D. 1874, Octavius Ogle being Senior Master of the Schools, and Johannes Wordsworth, afterwards Bishop of Salisbury, being Junior Proctor. The examination, Responsions or "Smalls," was held on December 1. Whether Wilde scratched or was ploughed is not known, but his name does not appear in the *Gazette* of December 30, under the heading of "Nomina Omnium qui Termino Michaelis, A.D. 1874, Quæstionibus Magistrorum Scholarum in Parviso pro forma responderunt"; and his name is found entered again in the following term for the examination held on March 8, the *Gazette* of March 23 announcing his name amongst those "qui in Termino Hilarii, A.D. 1875, . . . responderunt."

The examinations were held in the Divinity Schools, the New Schools in the High Street not being built until 1875.

Ruskin * was at this time Slade Professor of Fine Arts, and Walter Pater, Fellow and Tutor of Brasenose College, was lecturing on Plato, though it is said that Wilde did not attend any of the lectures.

In the summer term of 1876 the *University Gazette* (May 30, p. 413) records

Wilde, Oscar O'F., e Coll. Magd.,

among "Nomina Examinandorum Prima Publica Examinatione, Termino Paschalis, A.D. 1876, qui honorem ambiunt in Schola Literarum Græcarum et Latinarum," the result of the examination, held on June 2 and following days, being that Wilde was placed amongst the twenty-three (out of 118 candidates) who obtained a First Class.

In May 1878 his name is amongst the eighteen who gained a First Class in *Literæ Humaniores*, the number of entries being ninety-five. In this same term he won the Newdigate Prize Poem. On November 22 he satisfied the examiners in the Rudiments of Religion, *prout Statuta requirunt*, and proceeded to the degree of Bachelor of Arts on November 28.

* Ruskin's famous road-making at Hinksey began in the summer term of 1874, and was continued in the following October term, when Wilde is said to have joined the workers. See his lecture on *Art and the Handicraftsman* in *Miscellanies*, 1908, pp. 306-307, and *Essays and Lectures*, 1909, etc., pp. 192-194, where the account given cannot be strictly accurate, as Wilde did not go up to Oxford until October 1874.

The Lady's Pictorial

THE LADY'S PICTORIAL. London: 172 Strand, W.C. Founded in 1880; price 6d. weekly. Christmas Numbers, in pictorial wrappers, price 1s.

[78]

Christmas Number 1887, pp, 2-3. FANTAISIES DÉCORATIVES. I. LE PANNEAU. II. LES BALLONS.

Each poem occupies one page and is printed in light red within a full-page illustrated border in black by J. Bernard Partridge, with the running title *Fantaisies Décoratives* running across the two pages.

Reprinted (without the illustrations) in *Poems*, 1908, pp. 254-256; 1909, etc., pp. 230-232.

A manuscript version reads:—

IMPRESSION JAPONAIS.

ROSE ET IVOIRE.

With pale green nails of polished jade
 Pulling the leaves of pink and pearl,
 There stands a little ivory girl
Under a rose-tree's dancing shade.

The red leaves fall upon the mould,
 The white leaves flutter, one by one,
 Down to a blue bowl where the sun
Like a great dragon writhes in gold.

And now she cries a little cry,
 Two tiny tears begin to flow,
 A thorn has pricked her just below
The violet agate of her eye.

And now she laughs a little note,
 There has fallen a petal of the rose
 Just where the flowered satin shows
Her apple-breasts and small brown throat.

Under a rose-tree's dancing shade
 There stands a little ivory girl,
 Pulling the leaves of pink and pearl
With pale green nails of polished jade.

Another manuscript gives an incomplete version:—

Lady's Pictorial

SYMPHONIE EN ROSE.

Under the rose tree's dancing shade
 There stands a little ivory girl,
 pulling the leaves of pink and pearl
with pale green nails of polished jade.

Some rose-leaves fall upon the mould,
 and others flutter, one by one,
 down to a blue bowl, where the sun
like a great dragon writhes in gold.

And now she cries a little cry,
 and from her eyes the sweet tears flow:
 a thorn has pricked her just below
[her tiny rose-shell of an]
polished agate of an eye.

On the same piece of manuscript are the following stanzas of *Les Ballons*:—

Against the heavy yellow skies
 The light and luminous balloons
 Dip and drift like satin moons,
Drift like silky butterflies,

Reel with every windy gust,
 Rise and reel like dancing girls,
 Float like strange transparent pearls
Fall and float like silver dust.

The first of these stanzas appears also in a manuscript version of *Le Jardin des Tuileries*. (See p. 78.)

A complete manuscript of *Les Ballons* in sixteen lines begins,

Against the shifting agate skies

and differs considerably from the above and also from the published version.

This manuscript was sold for £18 at Sotheby's on July 27, 1911.

[79]

Christmas Number 1888, pp. 1-5. THE YOUNG KING.

With five illustrations (three in black and two in brown) by J. Bernard Partridge.

Reprinted (without the illustrations) in *A House of Pomegranates*, 1891, pp. 1-26.

Lady's Pictorial

[80]

Christmas Number 1899, p. 9. IN THE FOREST. Text and full-page illustration by J. Bernard Partridge. The poem is signed with a facsimile of the author's signature. At the foot of the page is *Poem by* OSCAR WILDE. *Drawing by* J. Bernard Partridge.

A poem of three stanzas beginning:—

Out of the mid-wood's twilight
Into the meadow's dawn,
Ivory-limbed and brown-eyed,
Flashes my Faun!

Reprinted (without the illustration) in *Poems*, 1908, p. 260; 1909, etc., p. 236.

A musical setting of the poem was published in 1891 (folio, pp. 6, price 50 cents) by Messrs. Miles & Thompson, 13 West Street, Boston, U.S.A., with the dedication "To Mrs. C. F. Light."

The composer, the late Mr. Edwin Tilden, sent complimentary copies of the work to Wilde with the following letter:—

Mr. Oscar Wilde,

Dear Sir,

Some time since a copy of an illustrated magazine was sent to me from London, in which I found your most unique and original poem "In the Forest." Upon reading it the thought struck me at once that it might be set to music effectively.

Whether or not I have been successful will be seen in the copies forwarded to you in the same mail with this letter, and which I trust you will do me the honor to accept, with my sincere regards.

Respectfully yours,

Edwin Tilden,

Hyde Park, Mass. U.S.A."

Octo, 29th, 1891.

Lippincott's Monthly Magazine

LIPPINCOTT'S MONTHLY MAGAZINE. London: Ward, Lock & Co., Salisbury Square, E.C. Philadelphia: J. B. Lippincott Company.

Demy 8vo; buff wrappers printed in red and black; price 1s. monthly.

Printed in America and published simultaneously in London and Philadelphia.

Lippincott's Monthly Magazine

[81]

Vol. XLVI, No. 271, July [June 20] 1890, pp. 3-100. THE PICTURE OF DORIAN GRAY.

As originally published here the story contained thirteen chapters.

Reprinted, with six new chapters and many additions and variations, and published in book form by Ward, Lock & Co., 1891.

Reviews, 1890:—*Christian Leader*, July 3; *Christian World*, July 10; *Daily Chronicle*, June 30; *Light*, July 12; *Lippincott's Monthly Magazine*, September; *Punch* (with cartoon by E. T. Reed), July 12; *Scottish Leader*, July 3; *Scots Observer*, July 5; *Speaker*, July 5; *St. James's Gazette*, June 24; etc., etc.

Wilde replied to the *Daily Chronicle* (July 2), *Scots Observer* (July 12, August 2, 16), and *St. James's Gazette* (June 26, 27, 28, 30).

These letters and the more interesting reviews will be found in *Art and Morality* (Palmer), 1912.

The following is a letter from one of the partners in the publishing firm of Ward, Lock & Co., and refers to the proposed publication of *The Picture of Dorian Gray* in book form:—

WARWICK HOUSE,
SALISBURY SQUARE,
LONDON, E.C., *July* 7, 1890.

MY DEAR SIR,

I have read the conclusion of your story as I told you I would.

Perhaps you will pardon my making a suggestion it is for you to determine as to its value. You wisely propose to add to the story so as to counteract any damage may be done by it being always on sale at 1/- as it first appeared in Lippincott.

Could you not make Dorian live longer with the face of the picture transferred to himself, and depict the misery in which he ends his days by suicide or repents and becomes a better character. Lord Henry too goes off the scene very quickly. Could not he also have a little longer and you could make an excellent contrast between the deaths of the two men.

This is what has occurred to me. It is for you to decide if it is worth anything.

Yours very sincerely,

GEORGE LOCK.

OSCAR WILDE Esq.

This Number Contains a Complete Novel,

THE PICTURE OF DORIAN GRAY.

BY OSCAR WILDE.



MONTHLY MAGAZINE.

CONTENTS.

		PAGE
THE PICTURE OF DORIAN GRAY	Oscar Wilde	1-100
A UNIT (Poem)	Elizabeth Stoddard	101
THE CHEIROMANCY OF TO-DAY	Ed. Heron-Allen	102
ECHOES (Poem)	Curtis Hall	110
KEELY'S CONTRIBUTIONS TO SCIENCE	C. J. Bloomfield-Moore	111
ROUND-ROBIN TALKS, II.	J. M. Stoddart	124
CONTEMPORARY BIOGRAPHY. SENATOR INGALLS	J. M. Stoddart	141
WAIT BUT A DAY (Poem)	Rose Hawthorne Lathrop	149
A DEAD MAN'S DIARY, xii., xiii.		150
NIGHT (Sonnet)	William C. Newsam	153
THE INDISSOLUBILITY OF MARRIAGE	I.—Elizabeth R. Chapman	154
	II.—George T. Bettany	155
A PRIMROSE (Poem)	Emily Hickey	157
THE SICK SETTLER, I.	John Lawson	159

PRICE ONE SHILLING.

London: WARD, LOCK AND CO., Salisbury Square, E.C.
Philadelphia: J. B. LIPPINCOTT CO.

All rights reserved.]

[81]

Reduced facsimile of the wrapper (9 by 6 in.)

THIS NUMBER CONTAINS

The Picture of Dorian Gray.

By OSCAR WILDE.

COMPLETE.

JULY, 1890

LIPPINCOTT'S

MONTHLY MAGAZINE

CONTENTS

THE PICTURE OF DORIAN GRAY	*Oscar Wilde*	1–100
A Unit	*Elizabeth Stoddard*	101
The Cheiromancy of To-Day	*Edward Heron-Allen*	102
Echoes	*Curtis Hall*	110
Keely's Contributions to Science	*Mrs. Bloomfield-Moore*	111
Round-Robin Talks.—II.	*Thomas P. Ochiltree, Moses P. Handy, Richard Malcolm Johnston, Thomas Nelson Page, Senator W. C. Squire, J. M. Stoddart, and others.*	124
Contemporary Biography: John J. Ingalls	*J. M. S.*	141
Wait But a Day	*Rose Hawthorne Lathrop*	149
The Powers of the Air	*Felix L. Oswald*	150
Book-Talk	*Julian Hawthorne, Melville Philips*	154
New Books		157
With the Wits. (*Illustrated by leading artists*)		i–viii

PRICE TWENTY-FIVE CENTS

J. B. LIPPINCOTT CO. PHILADELPHIA:

LONDON: WARD, LOCK & CO.

PARIS: BRENTANO'S, 17 AVENUE DE L'OPÉRA.

Copyright, 1890, by J. B. Lippincott Company. Entered at Philadelphia Post-Office as second-class matter.

[82]

Reduced facsimile of the wrapper (9¼ *by* 6 *in.*)

Lippincott's Monthly Magazine

The title-page [p. 1] reads as follows:—

Lippincott's | Monthly Magazine. | July, 1890. | Containing | The Picture of Dorian Gray: a complete novel | by Oscar Wilde. | [Here follows a list of the rest of the contents of the number.] | London: Ward, Lock and Co., Salisbury Square, E.C. | J. B. Lippincott Company, Philadelphia. | (All rights reserved.) |

On the reverse [p. 2] is: Notice to Contributors; a slip of blue paper being inserted with the contents of the forthcoming August number; pp. 3-100 contain the text of the story in thirteen chapters; pp. 101-162 the rest of the contents of the number.

Along the back of the wrapper is printed in red and black: 1s. THE PICTURE OF DORIAN GRAY. By OSCAR WILDE. LIPPINCOTT'S. July, 1890.

[81a]

The title-page of the bound volume reads as follows:—

Lippincott's | Monthly Magazine. | Vol. XLVI.—July to December, 1890. | Containing six complete novels by Oscar Wilde, | W. Clark Russell, Mrs. Alexander, Jeanie Gwynne Bettany, | Captain Charles King, and Kate Pearson Woods. | Being Volume II. of the special English edition. | London: Ward, Lock & Co., | Philadelphia: J. B. Lippincott Company. | 1890. | (All rights reserved.) |

Demy 8vo (9 by 6 in.); pp. iv+868+xiv; cloth, gilt; all edges cut.

Other bound volumes issued by the publishers are:—

[81b]

Six complete novels | by famous authors, | from | Lippincott's | Monthly Magazine. | With | short stories, | essays, (critical and biographical), poetry, | and | articles on miscellaneous subjects. | Ward, Lock and Co., | London, New York, and Melbourne. | [N.D.]

This volume contains portions of six monthly parts of *Lippincott's*, without wrappers and advertisements.

Demy 8vo ($8\frac{3}{4}$ by $5\frac{3}{4}$ in.); pp. 868 or 924; cloth gilt; all edges cut.

Some volumes have a List of Contents on pp. [iii] and iv.

Lippincott's Monthly Magazine

[81c]

Four complete novels | by famous authors, | from | Lippincott's | Monthly Magazine. | With | short stories, | essays (critical and biographical), poetry, and | articles on miscellaneous subjects. | Ward, Lock, Bowden & Co., | London: Warwick House, Salisbury Square, E.C. | New York: Bond Street. | Melbourne: St James's Street. Sydney: York Street. | [N.D.] *

Demy 8vo (8¾ by 5¾ in.); pp. 578; cloth, gilt; all edges cut.

This volume contains the monthly parts for July to October, 1890, consecutively.

The contents of these bound volumes are not always identical, the selection of monthly parts varying considerably. *Dorian Gray* is always placed first in the volume. Some of the other stories contain illustrations.

[82]

The American edition differs from No. 81 in the following particulars:—

The title-page [p. i] reads:—

The Picture | of | Dorian Gray. | By | Oscar Wilde. | Philadelphia: | J. B. Lippincott Company. |

On the reverse [p. ii] is: Copyright, 1890, by Melville Philips. | Printed by J. B. Lippincott Company, Philadelphia, U.S.A. | ; on p. 3 is added the date: July, 1890. | between the name of the magazine and the title of the story. From p. 3 to p. 149 the text is line for line the same as in the English edition, both being printed from stereotyped plates set up in America. Pp. 150-174 contain articles not included in the English edition. At the beginning are twenty-four pages of advertisements, and at the end twenty-six pages (numbered 25 to 50) interspersed with eight pages (numbered i to viii) of illustrated jokes, etc., entitled "With the Wits." On the inside of the front wrapper is an announcement of the forthcoming August number and a list of the complete novels published in *Lippincott's*. The wrappers are similar to the English edition,

* James Bowden joined the firm of Ward, Lock & Co. in August 1891. This volume must therefore have been issued after that date.

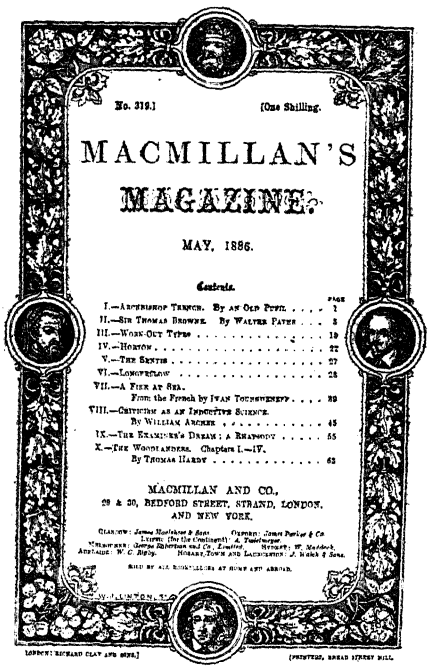
Lippincott's Monthly Magazine

but differ in some respects. (See facsimiles on pp. 106-107.) Along the back is printed in red and black: 25 Cts. The Picture of Dorian Gray. By Oscar Wilde. Lippincott's No. 271.

Macmillan's Magazine

[83]

MACMILLAN'S MAGAZINE [Edited by Mowbray Morris]. London: Macmillan & Co., 29 and 30 Bedford Street, Covent Garden, W.C.



No. 319.] [One Shilling.

MACMILLAN'S MAGAZINE.

MAY, 1886.

Contents.

PAGE
I.—Archbishop Trench. By an Old Pupil 1
II.—Sir Thomas Browne. By Walter Pater . . . 8
III.—Worn-Out Types 19
IV.—Horion 27
V.—The Sextis 27
VI.—Longfellow 28
VII.—A Fire at Sea.
From the French by Ivan Tourgenieff 39
VIII.—Criticism as an Inductive Science.
By William Archer 45
IX.—The Examiner's Dream: a Rhapsody 55
X.—The Woodlanders. Chapters I.—IV.
By Thomas Hardy 62

MACMILLAN AND CO.,
29 & 30, BEDFORD STREET, STRAND, LONDON,
AND NEW YORK.

GLASGOW: James Maclehose & Sons. OXFORD: James Parker & Co.
LEIPZIG: (For the Continent) A. Twietmeyer.
WINCHESTER: Warren Hazerton and Co., Limited. NEWPORT: W. Maddock.
ADELAIDE: W. C. Rigby. HOBART TOWN AND LAUNCESTON: J. Walch & Sons.

SOLD BY ALL BOOKSELLERS AT HOME AND ABROAD.

W. J. LINTON, 1886.

LONDON: RICHARD CLAY AND SONS.] [PRINTERS, BREAD STREET HILL.

The Right of Translation and Reproduction is Reserved.

Demy 8vo; buff wrappers printed in black, with a decorated border by W. J. Linton; price 1s. monthly.

Founded October 1859. Edited successively by David Masson, Sir George Grove (1865) and John Morley (1883-1885). Publication was discontinued in October 1907.

Macmillan's Magazine

Vol. LIV, No. 319, May 1886, pp. 39-44. A FIRE AT SEA.* [From the French of Ivan Tourgueneff.]

A footnote states:—

> In a posthumous volume, ('Œuvres Dernières de I. Tourgueneff,' Hetzel et Cie, Paris), this is said to have been a real incident in the novelist's life, dictated by him in French three months before he died.

Not reprinted.

The original manuscript of the translation catalogued as

200 Translation from Ivan Tourguenieff, MS. on 24½ pp. (lacking the first five pages and pages 12 and 13), apparently unpublished

was sold for £50 at Sotheby's on July 27, 1911.

The Mail

THE MAIL. London: Printing House Square, Blackfriars, E.C.

Published by *The Times* on Monday, Wednesday and Friday each week.

Folio; price 2d.

Established as *The Evening Mail*, March 2, 1789; purchased by *The Times* and published three times a week from June 30, 1868, each number containing extracts from the two previous issues of *The Times* with an original summary.

[84]

No. 4833, September 28, 1891, p. 8. AN ANGLO-INDIAN'S COMPLAINT.

Reprinted from *The Times*, September 26, 1891.

The letter to which this was a reply appeared in *The Mail*, September 25, 1891, p. 3.

[85]

No. 5193, January 15, 1894, p. 2. THE THIRTEEN CLUB.

Reprinted from *The Times*, January 15, 1894.

* Anonymous.

The Month and Catholic Review

[86]

THE MONTH AND CATHOLIC REVIEW. [Edited by the Rev. Henry James Coleridge, S.J.] London: Simpkin, Marshall & Co.; Burns & Oates; etc.

VOL. IX. (XXVIII.) 1876. [THIRD SERIES.] No. XXXIII. (CXLVII.) SEPTEMBER

THE MONTH

AND

CATHOLIC REVIEW.



LONDON:
SIMPKIN, MARSHALL, AND CO.
BURNS AND OATES.
DUBLIN: W. H. SMITH AND SON; W. B. KELLY; M'GLASHAN AND GILL.
GLASGOW: H. MARGEY. PARIS: A. XAVIER.
BALTIMORE, KELLY AND PIET. NEW YORK: P. O'SHEA.
NEW YORK AND MONTREAL: D. AND J. SADLIER.

Price Two Shillings.
All rights of translation and reproduction reserved.

Demy 8vo; buff wrappers printed in black; price 2s. monthly.

Some copies are printed on thin paper, on the wrapper being *Foreign Edition, for transmission | abroad.* | below the words [Third Series].

"THE MONTH . . . began to be published in July, 1864, under the editorship and ownership of Miss Frances Taylor. . . . The periodical was designed to fill the gap which then existed in Catholic journalism between . . . *The Dublin Review* and the various weekly newspapers. The Jesuit Fathers of Farm Street had a good deal to do with its inception, and after a year's existence, it passed entirely into their hands, Father Henry Coleridge becoming editor. He held office until the beginning of 1882, when he was succeeded by Father Richard Clarke. At the beginning of 1894, Father Clarke resigned the editorship into the hands of Father John Gerard, who has retained it ever since,* with the

* On the death of Father John Gerard in 1912, the present editor, Father Joseph Keating, was appointed.

Month and Catholic Review

exception of the period of his Provincialiate, 1897-1900, during which the publication was conducted by Father Sydney Smith. . . . It began as a demy-octavo, a format which it retained till the end of 1873, when it assumed its present royal-octavo shape. . . . Originally costing a shilling, its price rose to 2s. 6d. when, in 1871, it began to be issued in double numbers as a bi-monthly. . . . In 1874 it was enlarged in all dimensions, the price remaining the same,† and until 1897, it formed three volumes a year instead of two. In the latter year, with a slight diminution of pages, the price was restored to the original shilling, at which it still remains." (*Index to The Month, 1864-1908.* London [1909], Preface.)

Vol. IX, No. 33, Third Series, September 1876, pp. 77-78. GRAFFITI D'ITALIA. (ARONA. LAGO MAGGIORE.)

Fourteen stanzas arranged in four parts, signed O. F. O'F. W. W.

Reprinted in *Poems*, 1881, pp. 44-47, as *Rome Unvisited*, with revisions in the following lines:—

I. 6. Alas! my pilgrimage is done,
II. 5. Or wandering through the tangled pines
12. Till rise from the Campagna's way
The seven hills, the golden dome!
III. 16. From the dead fruit of corn and wine.
IV. 5. Before yon troubled sea of gold
The reapers garner into sheaves,
Or e'en the autumn's scarlet leaves

Mr. Wilde came back to Oxford with a mind full of memories of Italy and its gorgeous art, and a soul steeped in the splendour of a religion which is preached through colour and in glow. Then it was that he began to write personal poetry. He produced at this time poems full of the feeling of Roman Catholicism . . . the poem in the *Month* on "Rome Unvisited" having attracted considerable attention and high praise from Cardinal Newman. (*Biograph and Review*, August 1880, p. 133.)

A manuscript version reads as follows, the words printed within square brackets being scored through:—

GRAFFITI D'ITALIA *

* The first of this series has already appeared in the *Dublin University Magazine* for March 1876, entitled *San Miniato.*

II

ARONA. *July 10th* 1875

I

The corn has turned from grey to red
Since first my spirit wandered forth,
From the drear cities of the North,
And to Italia's mountains fled.

† In 1876 the price was two shillings monthly.

Month and Catholic Review

And here I set my face towards home,
Alas! my pilgrimage is done—
Although, methinks, yon bloodred sun
Marshalls the way to Holy Rome.

O Blessed Lady who dost hold
Upon the seven hills thy reign,
Scarlet with blood of martyrs slain,
And bright with crowns of triple gold.

O Roma, Roma, at thy feet
I lay this barren gift of song,
For ah! the way is steep and long
That leads unto the sacred street.

II

And yet what joy it were for me
To turn [my feet] again unto the South,
And journeying toward the Tiber-mouth,
To kneel [again] [and pray] in prayer at Fiesole.

Or wandering through the tangled pines
That hang o'er Arno's yellow stream,
To see the purple mist and gleam
Of morning on the Apennines—

By many a vineyard-hidden home,
Orchard and olive-garden grey,
Till rise from the Campagna's way
The seven hills, the golden dome—

III

A pilgrim from the northern seas—
What joy for me to climb the street,
And kneel in homage at the feet
Of Him who holds the awful Keys

When bright with purple and with gold
Come priest and holy Cardinal
And [high] borne above the heads of all
The gentle Shepherd of the Fold—

O joy to see before I die
The only God-anointed King,

Month and Catholic Review

And hear the silver trumpets ring
A Triumph as [h] He passeth by.

Or at the altar of the shrine
Holds high the mystic sacrifice,
And shows a God to human eyes,
From the dead fruit of corn and vine

IV

But now what good remains for me—
Alas! I leave Italia's land,
To journey to the northern strand,
And barren wastes of hungry sea—

What idle hope have I to win,
Or pass beyond the sacred gate—?
Enough for me to sit and wait
Till God's own hand shall lead me in.

V

For lo! what changes time can bring—
The cycles of revolving years
May free my heart from all its fears,
And teach my lips a song to sing—

Before yon troubled sea of gold
The reapers garner into sheaves,
Or e'en the autumns scarlet leaves
Flutter as birds adown the wold,

I may have run the glorious race
And caught the torch while yet a-flame,
[Or] And called upon the holy name
Of Him who now doth hide his face.

OSCAR F. O'F. WILLS WILDE.

[*Magd.*]
S.M. Magdalen College, Oxford.

The two stanzas of Part IV in the manuscript have not been published.

Further variations are shown in the following letter written from Magdalen College, Oxford:—

Thanks—I agree with you about my last verse, but not on your grounds. I don't think the words are beauti-

Month and Catholic Review

ful enough for the thought. I think of these three—subject to your decision—

And yet what changes time can bring !—
The cycles of revolving years
May free my heart from all its fears
And teach my {tongue} a song to sing—
{lips}

{troubled}
Before yon field of {ruined} gold
Is garnered into yellow sheaves
Or e're the autumn's scarlet leaves
Flutter like birds a-down the wold.

I may have won the bitter race
And set my fingers on the goal,
And {looked upon} the Auriole
{looking through}
Behold the Father face to face—

My limbs are overfaint to win
Or pass beyond the sacred gate,
Sleep, sleep, O troubled soul & wait
Till Gods own hand shall lead thee in.

I think that would wind it up better. What do you say?

Yours ever,

OSCAR.

NOTE ON OSCAR WILDE'S RECEPTION INTO THE CATHOLIC CHURCH.

"Till God's own hand shall lead me in."

At three different periods of his life Wilde's thoughts are said to have turned seriously towards the Catholic Church. Letters exist showing that towards the end of his undergraduate days at Oxford in 1878 he had interviews with priests at the Oratory of St. Philip Neri at Brompton. He was influenced also by a fellow-undergraduate at Magdalen who became a Catholic in 1875 and is now (1914) a mitred abbot of the Benedictine Order. According to an obituary notice in *The Tablet,* December 8, 1900, "Wilde attributed his catastrophe to the fact that his father would not allow him, when he was a youth, to submit himself to the discipline of the Catholic Church"; but this statement is probably

Month and Catholic Review

apocryphal. It was not until 1886 that Wilde was initiated into the course of life which brought about his downfall less than ten years later.

After Wilde left prison in 1897 he again felt drawn towards the Church of Rome; and while staying in the Eternal City in the last year of his life, he wrote to a friend on April 28, 1900, as follows :—

"I wish you could come out here : one is healed at Rome of every trouble. . . . I do nothing but see the Pope : I have already been blessed many times—once in the private Chapel of the Vatican.

"He, as I wrote to Robbie, is no longer of flesh and blood : he has no taint of mortality : he is like a white soul robed in white. I spend all my money in getting tickets : for now, as in old days, men rob the pilgrims in Rome : the robbing is chiefly done by Hotel Porters, or rather by real robbers disguised as Hotel Porters.

"And it is perhaps right that heretics should be mulcted, for we are not of the fold.

"My position is curious : I am not a Catholic : I am simply a violent Papist. No one could be more 'Black' than I am. I have given up bowing to the King. I need say no more.

"The weather is entrancing, and the Borghese gardens, from which I have just come, too lovely for words—for prose rather, for birds sing its praises all day long : the long grass glades are powdered with the silver and gold of meadow flowers, and the trees tremble with music. Each leaf is as a note : the groves are symphonies.

"Sicily was beautiful : and the golden chapel at Palermo —all Byzantine mosaic—the marvel of marvels : when one was in it one felt as if one was in a precious shrine—consecrated almost in a tabernacle. Naples was evil and luxurious—Rome is the one city of the Soul.

"I am writing from a tiny café in front of the Fontano Trevi : the sound of the waters is wonderful : it soothes—it has *καθαρσις*."

A few days before his death on November 30, 1900 at the Hôtel d'Alsace, 13 Rue des Beaux Arts, Paris, Wilde received conditional baptism and absolution and was reconciled to the Church by Father Cuthbert Dunn, C.P., who, a few days later (December 3), said a Mass of requiem for him at the Church of St. Germain-des-Près and officiated at his funeral.

Month and Catholic Review

Wilde, however, declared more than once to intimate friends * that he had a distinct recollection as a child of being christened in a Catholic church.

A strange corroboration of this statement was published in 1905 by the late Rev. Lawrence Charles Prideaux Fox,† a priest of the Oblates of Mary Immaculate, who wrote in *Donahoe's Magazine* (Boston, Mass., U.S.A.) a series of articles entitled *People I Have Met.* In one of the articles, published in April 1905 (Vol. LIII, No. 4, p. 397), is a portrait of Lady Wilde, below which is the inscription : " Whose Son, Oscar, I baptized." In the following issue (May 1905, p. 472) further particulars are given as follows :—

" When stationed at the reformatory ‡ I sometimes called on Sir William Wilde, who was reported to be one of the cleverest oculists of his time. He was bitterly opposed to reformatories, and made no secret of his animosity; not so, however, his talented and patriotic wife, Lady Wilde, who was better known by her *nom de plume,* Speranza. She used to take lodgings every summer for herself and her children at a farmhouse, at the foot of the vale of Glencree, belonging to a worthy family of the name of Evans, intimate friends of mine. On my calling there one day she asked my permission to bring her children to our chapel to assist at Mass on Sundays. As we had a tribune in the chapel from which the boys and the altar could be seen without actual communication I readily acceded to her request, and after the Mass was over, I enjoyed many a pleasant hour with this excellent lady. I am not sure whether she

* One of these occasions was in 1894, when he was writing his last play, *The Importance of Being Earnest.* In Act II of the play, it will be remembered, Algernon and Jack both express " a desire for immediate baptism," in order that each may take the name of Ernest. Jack says : " There is no evidence at all that I have ever been christened by anybody. I should think it extremely probable I never was, and so does Dr. Chasuble. It is entirely different in your case. You have been christened already."

Algernon : Yes, but I have not been christened for years.

Jack : Yes, but you have been christened. That is the important thing.

† Father Fox came of a Quaker family and is said at one time to have been a dentist. He was received into the Catholic Church in the early fifties. He was subsequently ordained a priest and was for some time at the Church of the English Martyrs, Tower Till, E.C.

‡ This was St. Kevin's, Glencree, about fifteen miles from Dublin. The date was probably 1862 or 1863, at which time Oscar Wilde was eight or nine years old.

Month and Catholic Review

ever became a Catholic herself, but it was not long before she asked me to instruct two of her children, one of them being that future erratic genius, Oscar Wilde. After a few weeks I baptized these two children, Lady Wilde herself being present on the occasion. At her request I called on their father, and told him what I had done, his sole remark being that he did not care what they were so long as they became as good as their mother. I presume I must have been removed from Glencree soon after that time, as I never met any of the family again."

The New York Herald

[87]

THE NEW YORK HERALD. James Gordon Bennett, Proprietor. New York: Broadway and Ann Street.

Folio; price 3 cents (Sunday Supplement 5 cents).

Established in 1835 and edited successively by J. G. Bennett, the elder and the younger.

No. 17,156 (48th Year, No. 224), August 12, 1883, p. 10. [LETTER ON "VERA."]

A letter to Marie Prescott published under the general heading of "The Theatre" with the sub-heading, "Vera the First New Play to be Produced."

Reprinted in this *Bibliography*, p. 259.

The [New York] World

THE [NEW YORK] WORLD. New York: Park Row.

Folio; price 3 cents (Sunday Supplement 5 cents).

Established by Jay Gould in 1860; edited by William Henry Hurlbert.

[88]

Vol. XXII, No. 7500, March 3, 1882, p. 4. OSCAR WILDE TO JOAQUIN MILLER.

Reprinted in *Miscellanies*, 1908, pp. 130-132.

A letter written to Joaquin Miller in reply to one dated February 9, 1882 (printed in *The New York World* on the following day), in reference to the behaviour of a section of the audience at Wilde's lecture on the English Renaissance at the Grand Opera House, Rochester, New York State, on February 7. The text is taken from *Decorative Art in America*, 1906, pp. 19-22.

ST. LOUIS, *February* 28, 1882.

MY DEAR JOAQUIN MILLER,—I thank you for your chivalrous and courteous letter. Believe me, I would

[*New York*] *World*

as lief judge of the strength and splendour of sun and sea by the dust that dances in the beam and the bubble that breaks on the wave, as take the petty and profitless vulgarity of one or two insignificant towns as any test or standard of the real spirit of a sane, strong and simple people, or allow it to affect my respect for the many noble men and women whom it has been my privilege in this great country to know.

For myself and the cause which I represent I have no fears as regards the future. Slander and folly have their way for a season, but for a season only; while, as touching the few provincial newspapers which have so vainly assailed me, or that ignorant and itinerant libeller of New England who goes lecturing from village to village in such open and ostentatious isolation, be sure I have no time to waste on them. Youth being so glorious, art so godlike, and the very world about us so full of beautiful things, and things worthy of reverence, and things honourable, how should one stop to listen to the lucubrations of a literary *gamin*, to the brawling and mouthing of a man whose praise would be as insolent as his slander is impotent, or to the irresponsible and irrepressible chatter of the professionally unproductive?

It is a great advantage, I admit, to have done nothing, but one must not abuse even that advantage.

Who, after all, that I should write of him, is this scribbling anonymuncule in grand old Massachusetts who scrawls and screams so glibly about what he cannot understand? This apostle of inhospitality, who delights to defile, to desecrate, and to defame the gracious courtesies he is unworthy to enjoy? Who are these scribes who, passing with purposeless alacrity from the police news to the Parthenon, and from crime to criticism, sway with such serene incapacity the office which they so lately swept? "Narcissuses of imbecility," what should they see in the clear waters of Beauty and in the well undefiled of Truth but the shifting and shadowy image of their own substantial stupidity? Secure of that oblivion for which they toil so laboriously and, I must acknowledge, with such success, let them peer at us through their telescopes and report what they like of us. But, my dear Joaquin, should we put them under the microscope there would be really nothing to be seen.

I look forward to passing another delightful evening with you on my return to New York, and I need not

[*New York*] *World*

tell you that whenever you visit England you will be received with that courtesy with which it is our pleasure to welcome all Americans, and that honour with which it is our privilege to greet all poets.—Most sincerely and affectionately yours,

OSCAR WILDE.

[89]

Vol. XXIII, No. 7749, November 7, 1882, p. 5. MRS. LANGTRY.

Reprinted in *Miscellanies*, 1908, pp. 42-46.

A criticism of *An Unequal Match* by Tom Taylor, in which Mrs. Langtry played the part of Hester Grazebrook, making her first appearance in America, on November 6, 1882, at Wallack's Theatre, New York.

The text is taken from Glaenzer's *Decorative Art in America* (New York), 1906, pp. 25-30, where the title is *Mrs. Langtry as Hester Grazebrook*, which is adopted in Methuen's edition.

[90]

Vol. XXIV, No. 8027, August 12, 1883, p. 5. [LETTER ON "VERA."]

A letter to Marie Prescott published under the general heading of "Amusement Notes."

Reprinted in this *Bibliography*, pp. 265-266.

The Nineteenth Century

THE NINETEENTH CENTURY. A Monthly Review. London: Kegan Paul, Trench & Co., 1 Paternoster Square, E.C.

Demy 8vo; blue wrappers printed in black; price 2s. 6d. monthly.

Established in March 1877 under the editorship of James Knowles.

The original sheets printed in England, with wrappers and advertisements printed in America, were issued with the imprint, New York: Leonard Scott Publication Company, 29 Park Row; price 40 cents.

[91]

Vol. XVII, No. 99, May 1885, pp. 800-818. SHAKESPEARE AND STAGE COSTUME.

Reprinted in *Intentions*, 1891, pp. 217-258, under the title of *The Truth of Masks*, the two versions differing considerably.

THE

NINETEENTH CENTURY.

A MONTHLY REVIEW

EDITED BY JAMES KNOWLES.

No. 161, JULY 1890.

		PAGE
I.	The African Bubble By Sir John Pope Hennessy, K.C.M.G.	1
II.	The Lights of the Church and the Light of Science. By Prof. Huxley	5
III.	Compensation or—Confiscation By T. W. Russell, M.P.	23
IV	The French Opera By Mlle. Blaze de Bury	39
V	The Threatened Disfigurement of Westminster Abbey. (*With Plans.*) By the Editor	54
VI	Charles the Twelfth of Sweden: a Memoir (*concluded*) By His Majesty the King of Sweden and Norway	59
VII	Increase of Cancer: its Probable Cause. By Herbert Snow, M.D (*Surgeon, Cancer Hospital*)	80
VIII.	Official Polytheism in China By Sir Alfred Lyall, K.C.B	89
IX.	The Press and Government. By Frederick Greenwood	108
X.	The Crisis in the Post Office. By J. L. Mahon (*General Secretary to the Postmen's Union*)	119
XI.	On Criticism; with some Remarks on the Importance of Doing Nothing By Oscar Wilde	135
XII.	What I saw at Tel-el-Kebir a Rejoinder By Arthur V. Palmer	148
XIII	The Irish Land Purchase Bill. By the Right Hon. Earl Grey	157

London: KEGAN PAUL, TRENCH, TRÜBNER, & CO Limited.

Paris, Librairie Galignani, 224 Rue de Rivoli.
Agents for America: The International News Company, New York.

1890.

Price Half-a-Crown.

All rights reserved.

[95]

Prof. Huxley on "Lux Mundi"

IN THIS NUMBER.

This is the Original Edition printed in England and issued in America by authority of the English Publishers.

THE

NINETEENTH CENTURY.

A MONTHLY REVIEW

EDITED BY JAMES KNOWLES

No. 161, JULY 1890.

I The African Bubble By Sir John Pope Hennessy, K.C.M.G
II. The Lights of the Church and the Light of Science. By Prof Huxley
III. Compensation or—Confiscation By T. W. Russell, M.P.
IV. The French Opera. By Mlle. Blaze de Bury
V. The Threatened Disfigurement of Westminster Abbey. (*With plans.*) By the Editor
VI Charles the Twelfth of Sweden a Memoir (*concluded*) By His Majesty the King of Sweden and Norway
VII Increase of Cancer: its Probable Cause By Herbert Snow, M.D (*Surgeon, Cancer Hospital*)
VIII Official Polytheism in China By Sir Alfred Lyall, K.C.B
IX The Press and Government By Frederick Greenwood
X The Crisis in the Post Office By J. L. Mahon (*General Secretary to the Postmen's Union*)
XI. On Criticism; with some Remarks on the Importance of Doing Nothing. By Oscar Wilde
XII. What I saw at Tel-el-Kebir a Rejoinder By Arthur V. Palmer
XIII The Irish Land Purchase Bill By the Right Hon. Earl Grey

NEW YORK
LEONARD SCOTT PUBLICATION COMPANY,
29 PARK ROW

PUBLISHED BY
CONTEMPORARY REVIEW. NINETEENTH CENTURY. FORTNIGHTLY REVIEW
BLACKWOOD'S EDINBURGH MAGAZINE
EDINBURGH, QUARTERLY, WESTMINSTER AND SCOTTISH REVIEWS.
SHAKESPEARIANA

$4.50 per Annum. Single Copy 40 Cents.

Registered at New York Post Office as Second Class Matter.

LONDON: KEGAN PAUL, TRENCH, TRÜBNER & CO., Ltd.

[96]

Reduced facsimiles of wrappers

Nineteenth Century

[92]

The same: American edition.

[93]

Vol. XXV, No. 143, January 1889, pp. 35-56. THE DECAY OF LYING: A DIALOGUE.

Reprinted in *Intentions*, 1891, pp. 3-55, the two versions differing considerably.

The original manuscript (54 folios), given by the author to Mr. Frank Richardson, was sold at Sotheby's for £111 on July 26, 1910.

[94]

The same: American edition.

[95]

Vol. XXVIII, No. 161, July 1890, pp. 123-147. THE TRUE FUNCTION AND VALUE OF CRITICISM; WITH SOME REMARKS ON THE IMPORTANCE OF DOING NOTHING: A DIALOGUE.

Reprinted in *Intentions*, 1891, pp. 95-148, under the title of *The Critic as Artist, Part I*, the two versions differing considerably.

[96]

The same: American edition.

[97]

Vol. XXVIII, No. 163, September 1890, pp. 435-459. THE TRUE FUNCTION AND VALUE OF CRITICISM; WITH SOME REMARKS ON THE IMPORTANCE OF DOING NOTHING: A DIALOGUE (*Concluded*).

Reprinted in *Intentions*, 1891, pp. 151-213, under the title of *The Critic as Artist, Part II*, the two versions differing considerably.

[98]

The same: American edition.

The manuscript described below was sold at Sotheby's for £43 on July 27, 1911:—

196 THE FUNCTION OF CRITICISM, MS. on about 18 pp. folio

Apparently an early draft (*the pages neither numbered nor arranged consecutively*) of the first of the

Nineteenth Century

two papers in "Intentions," now called "The Critic as Artist," but first published in the Nineteenth Century, 1890, as "The true function and value of Criticism." One page contains characteristic notes for future use: *e.g.* "The most serious journalist in the most indecent newspaper in the world." "Pain is excess—it is terrible."

Our Continent

[99]

OUR CONTINENT. A Weekly Illustrated Magazine. Conducted by [Judge] Albion W. Tourgée. Philadelphia: Our Continent Publishing Company.

Folio; dark red wrappers; price 10 cents weekly.

It was advertised in London as "The New American Illustrated Weekly," price 6d.

"The design on the cover of *Our Continent* is the seal of the Company, and is a faithful rendering by Louis C. Tiffany of motives found in ancient Mexican art. The general outline is that of the famous 'Aztec Calendar Stone,' which was dug up in the city of Mexico in 1790 and was built into the wall of the Cathedral, where it now is." (*Our Continent*, Vol. i, No. 2, p. 24).

Vol. I, No. 1, February 15, 1882, p. 9. IMPRESSIONS. I. LE JARDIN. II. LA MER.

IMPRESSIONS.

I

LE JARDIN.

The lily's withered chalice falls
 Around its rod of dusty gold,
 And from the beech-trees on the wold
The last wood-pigeon coos and calls.

The gaudy leonine sunflower
 Hangs black and barren on its stalk,
 And down the windy garden walk
The dead leaves scatter,—hour by hour.

Pale privet-petals white as milk
 Are blown into a snowy mass;
 The roses lie upon the grass,
Like little shreds of crimson silk.



VR CONTINENT.

VOL. 1. — NO. 1. PHILADELPHIA TEN CENTS A COPY
COPYRIGHT 1882 BY $4.00 A YEAR
OUR CONTINENT FEBRUARY 15. 1882 $2.00 SIX MONTHS
PUBLISHING CO.

and light as white wool or milk
~~the~~ pale pure petals white as milk
The rose lie upon ~~the~~ her breast
little shreds of crimson silk

[99]

OUR CONTINENT

Heading of Vol. I, No. 1 *and facsimile of manuscript of* Le Jardin

To face p. 124

Our Continent

II

LA MER.

A white mist drifts across the shrouds,
 A wild moon in this wintry sky
 Gleams like an angry lion's eye
Out of a mane of tawny clouds.

The muffled steersman at the wheel
 Is but a shadow in the gloom;—
 And in the throbbing engine room
Leap the long rods of polished steel.

The shattered storm has left its trace
 Upon this huge and heaving dome,
 For the thin threads of yellow foam
Float on the waves like ravelled lace.

OSCAR WILDE.*

Reprinted in *Poems*, 1908, pp. 245-246; 1909, etc., pp. 221-222.

The World, January 4, 1882, p. 14, had the following announcement:—

"Practical and eccentric views the Americans take of poetry! Here is a cablegram received in London last week worthy of record by our poetasters:

'Will Wilde write poem, twenty lines, terms guinea a line; *subject—sunflower or lily,* to be delivered on arrival to order of——?'

Here follows the name of well-known publisher. The selection of the subject matter is very funny, and the terms are decidedly Transatlantic."

Wilde sailed for America on December 24, 1881, reaching New York on January 3. He arrived in Philadelphia on January 16, 1882, and was present that evening at a reception to which 300 invitations had been issued. During his stay in America he delivered his lecture on *The English Renaissance of Art* and others.

The lines given above would fulfil, it will be seen, the American publisher's requirements.

The first reprint of these poems was in *Impressions of America* by Oscar Wilde; edited by Stuart Mason (Sunderland: Keystone Press), 1906, pp. 4-5. In America they appeared in *The Papyrus*, edited by Michael Monahan, printed for the Society of Papyrites, at Cranford, New Jersey, July 1906, vol. vii, p. 23, under the heading, *Two Rare Poems*.

* Facsimile of autograph.

Our Continent

A manuscript version, part of which is here reproduced, facing p. 124, reads:—

The gaudy leonine sun-flower
Hangs black and barren on its stalk,
And down the windy garden-walk
The dead leaves scatter, hour by hour.

The lily's withered chalice falls
Around its rod of [withered] dusty gold:
And from the beech trees on the wold
The last wood pigeon coos and calls.

[And light and white as wool or milk]
[The] pale privet petals white as milk
The roses lie upon the grass
little shreds of crimson silk

are blown into a snowy mass.

On the reverse of the manuscript are the lines:—

Where the thick yellow threaded foam
[Lies] Floats on the wave like ravelled lace

netted shrouds

A musical setting of these two poems, *The Garden* and *The Sea*, with a German verse translation by Maurice Fanshawe, is given in *Four Impressions* (Nos. 1 and 4) by H. V. Jervis-Read, Op. 28 (London: Ascherberg, Hopwood & Crew, Ltd.), 1911.

A later version of *Le Jardin* under the title of *Autumn* was published in the *St. Moritz Post* Special Christmas Number, 1888, particulars of which will be found in this *Bibliography*, pp. 190, 192.

The Pall Mall Budget

THE PALL MALL BUDGET. A Weekly Collection of Articles printed in *The Pall Mall Gazette*. With a Summary of News. [The Weekly Edition of *The Pall Mall Gazette* for Country, Colonial, and Foreign Readers. With a Diary of News.] London: 2 Northumberland Street, Strand, W.C.

Small folio; yellow wrappers printed in black; price 6d., 3d., 4d. at different periods of its existence.

Pall Mall Budget

Established October 3, 1868, and continued in various forms to date. A new series began July 7, 1894.

THE

PALL MALL BUDGET.

No. 895—Vol. XXXIII. THURSDAY, NOVEMBER 19, 1885. Price Threepence

All the following contributions had previously appeared in *The Pall Mall Gazette*, under which heading fuller particulars of each will be found:—

[100]

Vol. XXXII, No. 838, October 17, 1884, p. 12. MR. OSCAR WILDE ON WOMAN'S DRESS.

From *The Pall Mall Gazette*, October 14, 1884.

[101]

Vol. XXXII, No. 842, November 14, 1884, pp. 22-23. MORE RADICAL IDEAS UPON DRESS REFORM.

From *The Pall Mall Gazette*, November 11, 1884.

[102]

Vol. XXXIII, No. 857, February 27, 1885, p. 16. MR. WHISTLER'S TEN O'CLOCK.

From *The Pall Mall Gazette*, February 21, 1885.

[103]

Vol. XXXIII, No. 858, March 6, 1885, p. 11. THE RELATION OF DRESS TO ART. A NOTE IN BLACK AND WHITE ON MR. WHISTLER'S LECTURE.

From *The Pall Mall Gazette*, February 28, 1885.

[104]

Vol. XXXIII, No. 859, March 13, 1885, pp. 29-30. DINNERS AND DISHES.*

From *The Pall Mall Gazette*, March 7, 1885.

[105]

Vol. XXXIII, No. 860, March 20, 1885, p. 27. A MODERN EPIC.*

From *The Pall Mall Gazette*, March 13, 1885.

* Anonymous.

Pall Mall Budget

[106]

Vol. XXXIII, No. 862, April 3, 1885, pp. 29-30. A BEVY OF POETS.*

From *The Pall Mall Gazette*, March 27, 1885.

A portion of the article is omitted. (See No. 152.)

[107]

Vol. XXXIII, No. 869, May 22, 1885, p. 4. TWO NEW NOVELS.*

From *The Pall Mall Gazette*, May 15, 1885.

[108]

Vol. XXXIII, No. 870, May 29, 1885, p. 26. MODERN GREEK POETRY.*

From *The Pall Mall Gazette*, May 27, 1885.

[109]

Vol. XXXIV, No. 904, January 21, 1886, p. 21. "HALF HOURS WITH THE WORST AUTHORS."

From *The Pall Mall Gazette*, January 15, 1886.

The article is signed "Oxoniensis."

[110]

Vol. XXXIV, No. 906, February 4, 1886, p. 27. ONE OF MR. CONWAY'S REMAINDERS.*

From *The Pall Mall Gazette*, February 1, 1886.

[111]

Vol. XXXIV, No. 907, February 11, 1886, p. 11. THE BEST HUNDRED BOOKS.

From *The Pall Mall Gazette*, February 8, 1886 (*To Read, or Not to Read*).

On page 20 is an article entitled *An American Oscar*, with cartoons of "The Meeting of Oscar and Edmund [Russell]," etc.

[112]

Vol. XXXIV, No. 911, March 11, 1886, pp. 27-28. THE LETTERS OF A GREAT WOMAN.*

From *The Pall Mall Gazette*, March 6, 1886.

[113]

Vol. XXXIV, No. 916, April 15, 1886, p. 29. NEWS FROM PARNASSUS.*

From *The Pall Mall Gazette*, April 12, 1886.

* Anonymous.

Pall Mall Budget

Pp. 29-30. SOME NOVELS.*
From *The Pall Mall Gazette*, April 14, 1886.

[114]

Vol. XXXIV, No. 917, April 22, 1886, pp. 28-29. A LITERARY PILGRIM.*
From *The Pall Mall Gazette*, April 17, 1886.

Pp. 29-30. BÉRANGER IN ENGLAND.*
From *The Pall Mall Gazette*, April 21, 1886.

[115]

Vol. XXXIV, No. 932, August 5, 1886, p. 30. PLEASING AND PRATTLING.*
From *The Pall Mall Gazette*, August 4, 1886.

[116]

Vol. XXXIV, No. 938, September 16, 1886, pp. 29-30. BALZAC IN ENGLISH.*
From *The Pall Mall Gazette*, September 13, 1886.

[117]

Vol. XXXIV, No. 939, September 23, 1886, p. 29. BEN JONSON.*
From *The Pall Mall Gazette*, September 20, 1886.

[118]

Vol. XXXIV, No. 940, September 30, 1886, p. 29. THE POET'S CORNER.*
From *The Pall Mall Gazette,* September 27, 1886.

[119]

Vol. XXXIV, No. 942, October 14, 1886, p. 31. A RIDE THROUGH MOROCCO.*
From *The Pall Mall Gazette*, October 8, 1886.

[120]

Vol. XXXIV, No. 943, October 21, 1886, pp. 30-31. THE CHILDREN OF THE POETS.*
From *The Pall Mall Gazette*, October 14, 1886.

[121]

Vol. XXXIV, No. 945, November 4, 1886, p. 28. LORD CARNARVON'S "ODYSSEY."*
From *The Pall Mall Gazette*, November 3, 1886 (*A Politician's Poetry*).

* Anonymous.

Pall Mall Budget

[122]

Vol. XXXIV, No. 946, November 11, 1886, p. 21. MR. SWINBURNE AND THE "QUARTERLY REVIEW."

The letter has an editorial heading reading—

"Our correspondent 'Oxoniensis' sends the following comments on the above :—"

From *The Pall Mall Gazette*, November 6, 1886.

[123]

Vol. XXXV, No. 958, February 3, 1887, p. 31. A MINER POET.*

From *The Pall Mall Gazette*, February 1, 1887 (*Miner and Minor Poets*).

The alteration of the title was rendered necessary by the omission of a portion of the review dealing with two other volumes.

[124]

Vol. XXXV, No. 961, February 24, 1887, p. 29. A NEW CALENDAR.*

From *The Pall Mall Gazette*, February 17, 1887.

[125]

Vol. XXXV, No. 966, March 31, 1887, pp. 29-30. GREAT WRITERS BY LITTLE MEN.*

From *The Pall Mall Gazette*, March 28, 1887.

[126]

Vol. XXXV, No. 967, April 7, 1887, pp. 30-31. A NEW BOOK ON DICKENS.*

From *The Pall Mall Gazette*, March 31, 1887.

[127]

Vol. XXXV, No. 968, April 14, 1887, p. 30. OUR BOOK SHELF.*

From *The Pall Mall Gazette*, April 12, 1887.

[128]

Vol. XXXV, No. 970, April 28, 1887, pp. 30-31. MR. MORRIS'S ODYSSEY.*

From *The Pall Mall Gazette*, April 26, 1887.

[129]

Vol. XXXV, No. 971, May 5, 1887, pp. 29-30. A BATCH OF NOVELS.*

From *The Pall Mall Gazette*, May 2, 1887.

* Anonymous.

Pall Mall Budget

[130]

Vol. XXXV, No. 985, August 11, 1887, p. 29. A GOOD HISTORICAL NOVEL.*

From *The Pall Mall Gazette*, August 8, 1887.

[131]

Vol. XXXV, No. 992, September 29, 1887, pp. 29-30. TWO BIOGRAPHIES OF KEATS.*

From *The Pall Mall Gazette*, September 27, 1887.

[132]

Vol. XXXV, No. 995, October 20, 1887, pp. 8-9. "SERMONS IN STONES" AT BLOOMSBURY. THE NEW SCULPTURE ROOM AT THE BRITISH MUSEUM.* (With four illustrations.)

From *The Pall Mall Gazette*, October 15, 1887.

[133]

Vol. XXXV, No. 996, October 27, 1887, pp. 30-31. A SCOTCHMAN ON SCOTTISH POETRY.*

From *The Pall Mall Gazette*, October 24, 1887.

[134]

Vol. XXXV, No. 999, November 17, 1887, p. 28. MR. MAHAFFY'S NEW BOOK.*

From *The Pall Mall Gazette*, November 9, 1887.

[135]

Vol. XXXV, No. 1001, December 1, 1887, pp. 27-28. MR. MORRIS'S COMPLETION OF THE ODYSSEY.* (With a portrait of William Morris.)

From *The Pall Mall Gazette*, November 24, 1887.

Pp. 29-30. SIR CHARLES BOWEN'S VIRGIL.*

From *The Pall Mall Gazette*, November 30, 1887.

[136]

Vol. XXXV, No. 1004, December 22, 1887, pp. 29-30. ARISTOTLE AT AFTERNOON TEA.*

From *The Pall Mall Gazette*, December 16, 1887.

[137]

Vol. XXXVI, No. 1012, February 16, 1888, p. 30. CONCERNING NINE POETS.*

From *The Pall Mall Gazette*, February 15, 1888 (*The Poet's Corner*).

The title of the review was changed as another column in the same issue was headed "Our Poet's Corner," but the List of Contents on p. 1 gives "The Poet's Corner" as the title of Wilde's review.

* Anonymous.

Pall Mall Budget

[138]

Vol. XXXVI, No. 1053, November 29, 1888, p. 22. THE BEAUTIES OF BOOKBINDING. MR. COBDEN-SANDERSON AT THE ARTS AND CRAFTS.* (With an illustration.)

From *The Pall Mall Gazette*, November 23, 1888.

[139]

Vol. XXXVI, No. 1056, December 20, 1888, p. 29. AUSTRALIAN POETS.*

From *The Pall Mall Gazette*, December 14, 1888.

[140]

[Vol. XXXVII †], No. 1064, February 14, 1889, p. 222. ONE OF THE BIBLES OF THE WORLD.*

From *The Pall Mall Gazette*, February 12, 1889.

[141]

[Vol. XXXVII], No. 1070, March 28, 1889, p. 414. ADAM LINDSAY GORDON.*

From *The Pall Mall Gazette*, March 25, 1889.

[142]

[Vol. XXXVII], No. 1073, April 18, 1889, p. 507. MR. FROUDE'S BLUE BOOK. (Signed O. W.)

From *The Pall Mall Gazette*, April 13, 1889.

[143]

[Vol. XXXVII], No. 1078, May 23, 1889, p. 670. OUIDA'S NEW NOVEL.*

From *The Pall Mall Gazette*, May 17, 1889.

[144]

[Vol. XXXVII], No. 1084, July 4, 1889, p. 862. MR. SWINBURNE'S LAST VOLUME.*

From *The Pall Mall Gazette*, June 27, 1889.

[145]

New Series (26th year), No. 1357, September 27, 1894, pp. 46, 48. THE ETHICS OF JOURNALISM.

From *The Pall Mall Gazette*, September 20 and 25, 1894.

* Anonymous.

† Beginning with the issue dated January 24, 1889, the number of the volume is omitted and "21st year" is substituted.

Pall Mall Budget

The following editorial comments are added to the letters of this correspondence:—

"MR. OSCAR WILDE cannot be otherwise than interesting; and, perhaps, he is most interesting when he is annoyed. That he has been seriously annoyed of late the following correspondence will show. The first letter is from Mr. Oscar Wilde in reference to a poem—apparently from his pen—which appeared in the *Weekly Sun* a week or two ago:—"

"This letter drew the subjoined reply from Mr. T. P. O'Connor's representative on the *Weekly Sun*:—"

"Whereupon Mr. Oscar Wilde retorts in the following characteristic fashion:—"

The correspondence will be found under *Pall Mall Gazette* in this *Bibliography*, pp. 164-167.

The Pall Mall Gazette

THE PALL MALL GAZETTE. An Evening Newspaper and Review. London: 2 Northumberland Street, Strand, W.C.

THE

PALL MALL GAZETTE

An Evening Newspaper and Review.

No. 6452.—VOL. XLII. WEDNESDAY, NOVEMBER 18, 1885. Price One Penny

Small folio (from January 1, 1889, large folio); price 1d. weekly.

Established February 7, 1865, by George Smith of Smith, Elder & Co., it was transferred to his son-in-law, Henry Yates Thompson, in 1880. Edited first by Frederick Greenwood (previously sub-editor of *The Cornhill*, under W. M. Thackeray); afterwards by John Morley (1880), W. T. Stead (1883), E. T. Cook (1890) and H. J. Cockayne Cust, M.P. (1893-1896).

In its Liberal days its characteristics were said to be "Independence, Interviewing and Illustration."

See also *The Pall Mall Budget*.

[146]

Vol. XL, No. 6114, October 14, 1884, p. 6. MR. OSCAR WILDE ON WOMAN'S DRESS.

Reprinted in *Miscellanies*, 1908, pp. 47-51.

Pall Mall Gazette

This letter was printed with the following editorial heading:—

"Mr. Oscar Wilde, who asks us to permit him 'that most charming of all pleasures, the pleasure of answering one's critics,' sends us the following remarks:—"

The correspondence of which this letter formed a part was started by some remarks made by Wilde in a lecture on "Dress" which he had given at Ealing on October 1. It was reported in *The Pall Mall Gazette* on the next day. The lecture was repeated at Carlisle, December 13, at Glasgow, December 20, at Dublin, January 5, 1885, etc.

[147]

Vol. XL, No. 6138, November 11, 1884, pp. 11-12. MORE RADICAL IDEAS UPON DRESS REFORM.

Reprinted (without illustrations) in *Miscellanies*, 1908, pp. 52-62.

The article contained two line drawings, one of "An Ideal Dress" by Wentworth Huyshe (who started the correspondence in *The Pall Mall Gazette*, October 3) and the other of "A Real Dress" drawn by E. W. Godwin "from the Duke of Newcastle's delightful book on horsemanship" (*Méthode et Invention Nouvelle de dresser les Chevaux*, Londres, 1737, pl. 20).

E. W. Godwin built "The White House" in Tite Street, Chelsea, for Whistler, and decorated Wilde's house, No. 16 Tite Street.

[148]

Vol. XLI, No. 6224, February 21, 1885, pp. 1-2. MR. WHISTLER'S TEN O'CLOCK.

Reprinted in *Miscellanies*, 1908, pp. 63-67.

A report of Whistler's lecture at Prince's Hall, Piccadilly, on February 20. The lecture was repeated at Cambridge on March 24, at Oxford on April 30, and elsewhere. A privately printed edition, limited to 25 copies, was issued in the same year; the first published edition (Chatto & Windus, 1888) being reviewed by Swinburne in the *Fortnightly* for June 1888.

See Whistler's *Gentle Art of Making Enemies* (Heinemann), 1890, pp. 161-163; and *The World*, February 25, 1885, p. 14 (214).

[149]

Vol. XLI, No. 6230, February 28, 1885, p. 4. THE RELATION OF DRESS TO ART. A NOTE IN

Pall Mall Gazette

BLACK AND WHITE ON MR. WHISTLER'S LECTURE.

Reprinted in *Miscellanies*, 1908, pp. 68-72.

[150]

Vol. XLI, No. 6236, March 7, 1885, p. 5. DINNERS AND DISHES.*

Reprinted in *Reviews*, 1908, pp. 1-3.

A review of a small book (published by Simpkin, Marshall & Co., 2s. 6d.) consisting of a series of articles (mostly reprinted from *Vanity Fair*) by "Wanderer," dealing with the ethics of gastronomy in various countries.

This is the earliest unsigned article by Wilde which has been traced.†

[151]

Vol. XLI, No. 6241, March 13, 1885, pp. 11-12. A MODERN EPIC.*

Review of *Melchior* by W. G. Wills (Macmillan).

Reprinted in *Reviews*, 1908, pp. 3-6.

Wills acknowledged the review in the following letter:—

37 SYDNEY STREET, FULHAM ROAD, S.W.

MY DEAR WYLDE (*sic*),

I cannot thank you sufficiently for your splendid critique of Melchior which quite took me by surprise. It gave me the deepest gratification. Yours gratefully,

W. G. WILLS.

Wilde sometimes used the name Wills before his patronymic, and even joined the names with a hyphen (see No. 43); but the name was not amongst those bestowed upon him when he was baptized at St. Mark's, Dublin, on April 26, 1855. The families are generally supposed to have been connected, but proofs of kinship seem to be lacking. See *Irish Independent*, April 29, 1913 ("The Wills Family." By D. J. O'Donoghue) and a correspondence on the subject in the two following issues.

[152]

Vol. XLI, No. 6253, March 27, 1885, p. 5. A BEVY OF POETS.*

Reviews of *Echoes of Memory* by Atherton Furlong (Field & Tuer); *Sagittulæ* by E. W. Bowling (Longmans); *Tuberose and Meadowsweet* by Mark André Raffalovich (Bogue); *Sturm und Drang* (Elliot Stock).

* Anonymous.

† A volume is in preparation, uniform with Methuen's five-shilling edition, which will contain all the reviews which Wilde contributed to *The Pall Mall Gazette*. (See No. 528.)

Pall Mall Gazette

Reprinted in *Reviews*, 1908, pp. 11-14.

The author of *Tuberose and Meadowsweet* protested (*Pall Mall Gazette*, March 30, p. 2) against part of the reviewer's criticism, and the offending passage was omitted in the review when reprinted in *The Pall Mall Budget* on April 3.

[153]

Vol. XLI, No. 6257, April 1, 1885, p. 6. PARNASSUS VERSUS PHILOLOGY.*

Reprinted in *Reviews*, 1908, pp. 15-16.

A reply to the letter referred to above: signed "The Critic, Who had to read Four Volumes of Modern Poetry."

[154]

Vol. XLI, No. 6293, May 15, 1885, p. 5. TWO NEW NOVELS.*

Reviews of *In the Golden Days* by Edna Lyall (Hurst & Blackett) and *Louisa* by Katharine S. Macquoid (Bentley). Of the latter Wilde says: "It can safely be recommended to young persons."

Reprinted in *Reviews*, 1908, pp. 20-21.

[155]

Vol. XLI, No. 6302, May 27, 1885, p. 5. MODERN GREEK POETRY.*

Review of *Greek Lays, Idylls, Legends, &c.*, translated by E. M. Edmonds (Trübner).

"Even when translated into English, modern Greek lyrics are preferable to modern Greek loans."

Reprinted in *Reviews*, 1908, pp. 26-28.

[156]

Vol. XLII, No. 6452, November 18, 1885, p. 6. A HANDBOOK TO MARRIAGE.*

Review of *How to be Happy though Married: Being a Handbook to Marriage*, by a Graduate in the University of Matrimony (Fisher Unwin).

The author of this book is the Rev. Edward John Hardy, M.A., Cantab. He was an assistant master at Portora Royal School, where Wilde was educated from 1864-1871. He married Sir William Wilde's niece, a daughter of the Rev. William Noble, Rector of Mostrim or Edgeworthstown, Ireland. Wilde himself is referred to in Chapter XII of the book.

Reprinted in *Reviews*, 1908, pp. 36-38.

"It is a complete handbook to an earthly Paradise, and

* Anonymous.

Pall Mall Gazette

its author may be regarded as the Murray of matrimony and the Baedeker of bliss."

This is still quoted in the publisher's advertisements of the book. Wilde is reported to have said: "I used to say that I should have received a royalty for that phrase." (W. H. Chesson in *A Reminiscence of 1898*, *Bookman*, New York, December 1911, p. 393.)

[157]

Vol. XLIII, No. 6501, January 15, 1886, p. 4. "HALF HOURS WITH THE WORST AUTHORS."

An editorial heading states:—"A well-known literary man, who signs himself 'Oxoniensis,' sends us the following energetic protest against certain 'atrocities' recently perpetrated upon the English language:—"

A criticism of Professor George Saintsbury's article on George Borrow in *Macmillan's Magazine*, January 1886.

Reprinted in *Reviews*, 1908, pp. 38-40.

The papers appearing in *The Pall Mall Gazette* under the heading of "Half Hours with the Worst Authors" are quite pleasing. The Bard of Beauty is, I believe, the writer of the essays. The first of them was a decided hit, for he took a rise out of one of his own critics. It is all very well for Oscar to amuse himself by roasting the critics, but what of the time when he will publish a new work of his own? (*County Gentleman*, January 30, 1886.)

Oscar laughed best though he laughed first. . . . When he wrote "Half-Hours with the Worst Authors" he paid off some old scores. What writer suffered more cruelly than he had at the hands of these facetious gents of the Savage Club? (*Ibid*, February 6, 1886.)

Only of late years, I imagine, has bull-hunting become a popular sport. Oscar Wilde was one of the first to set the fashion, in a paper entitled "Half-Hours with the Worst Authors," wherein he examined the style of a well-known critic (still among us), handling him no more tenderly than M. Capus handles M. Bataille. That was twenty years ago; and since then everybody has become, so to speak, an amateur toreador. ("The Literary Toreador," by William Archer in *The Daily News and Leader*, May 3, 1913.)

[158]

Vol. XLIII, No. 6515, February 1, 1886, p. 5. ONE OF MR. CONWAY'S REMAINDERS.*

Review of *A Cardinal Sin* by Hugh Conway [Frederick John Fargus] (Remington).

"The nineteenth century may be a prosaic age, but we fear that, if we are to judge by the general run of novels, it is not an age of prose."

Reprinted in *Reviews*, 1908, pp. 40-42.

* Anonymous.

Pall Mall Gazette

[159]

Vol. XLIII, No. 6521, February 8, 1886, p. 11. TO READ, OR NOT TO READ.

The article appeared, in reference to a series on "The Best Hundred Books" by "The Best Hundred Judges," with the following editorial note:—

"As we have published so many letters advising what to read, the following advice 'what not to read' from so good an authority as Mr. Oscar Wilde may be of service:—"

Reprinted in *Reviews*, 1908, pp. 43-44.

Mr. Oscar Wilde has rushed on to the controversy as to the best or worst hundred books. He has given his opinion for what it is worth—not much, it is only a Wild(e) guess. (*Moonshine*, February 20, 1886, p. 87.)

[160]

Vol. XLIII, No. 6544, March 6, 1886, pp. 4-5. THE LETTERS OF A GREAT WOMAN.*

Review of *Letters of George Sand*, translated and edited by Raphaël Ledos de Beaufort (Ward & Downey).

Reprinted in *Reviews*, 1908, pp. 47-51.

[161]

Vol. XLIII, No. 6575, April 12, 1886, p. 5. NEWS FROM PARNASSUS.*

Reviews of *Stories of Wicklow* by G. F. Armstrong (Longmans); *Somnia Medici* by J. A. Goodchild (Kegan Paul); *Verses; Translated and Original* by H. E. Keene (W. H. Allen); *Procris and Other Poems* by W. G. Hole (Kegan Paul).

Reprinted in *Reviews*, 1908, pp. 51-54.

[162]

Vol. XLIII, No. 6577, April 14, 1886, p. 5. SOME NOVELS.*

Reviews of *'Twixt Love and Duty* by Tighe Hopkins (Chatto & Windus); *Jenny Jennet: A Tale without a Murder* by A. Gallenga (Chapman & Hall); *A Life's Mistake* by Mrs. H. Lovett Cameron (Ward & Downey); *J. S.; or, Trivialities* by Edward Oliver Pleydell Bouverie (Griffith, Farran & Co.), and *"All But": A Chronicle of Laxenford Life* by Pen Oliver (Kegan Paul).

* Anonymous.

Pall Mall Gazette

Reprinted in *Reviews*, 1908, pp. 55-58.

[163]

Vol. XLIII, No. 6580, April 17, 1886, p. 5. A LITERARY PILGRIM.*

Review of *Nouvelles Promenades Archéologiques: Horace et Virgile* by Gaston Boissier (Hachette).

Reprinted in *Reviews*, 1908, pp. 58-60.

[164]

Vol. XLIII, No. 6583, April 21, 1886, p. 5. BÉRANGER IN ENGLAND.*

Review of *A Selection from the Songs of De Béranger in English Verse* by William Toynbee (Kegan Paul).

Reprinted in *Reviews*, 1908, pp. 60-62.

[165]

Vol. XLIII, No. 6601, May 13, 1886, p. 5. THE POETRY OF THE PEOPLE.*

Review of *Essays in the Study of Folk-Songs* by the Countess Evelyn Martinengo-Cesaresco (Redway).

Reprinted in *Reviews*, 1908, pp. 63-66.

[166]

Vol. XLIV, No. 6672, August 4, 1886, p. 5. PLEASING AND PRATTLING.*

Reviews of *The Wolfe of Badenoch: A Historical Romance of the Fourteenth Century* by Sir Thomas Lauder (Hamilton & Adams); *Keep my Secret* by G. M. Robins (Bentley); *Mrs. Dorriman* by the Hon. Mrs. Henry Chetwynd (Chapman & Hall); *Delamere* by G. Curzon (Sampson Low); *A Daughter of Fife* by Amelia Barr (Clarke); *A Barren Tale* by T. W. Speight (Chatto & Windus).

Reprinted in *Reviews*, 1908, pp. 74-77.

[167]

Vol. XLIV, No. 6706, September 13, 1886, p. 5. BALZAC IN ENGLISH.*

Review of *The Duchesse de Langeais* [*and Other Stories*] and *César Birotteau*: Balzac's Novels in English (Routledge).

Reprinted in *Reviews*, 1908, pp. 77-81.

* Anonymous.

Pall Mall Gazette

[168]

Vol. XLIV, No. 6709, September 16, 1886, p. 5. TWO NEW NOVELS.*

Reviews of *The Master of the Ceremonies* by G. Manville Fenn (Ward & Downey) and *A Statesman's Love* by Emile Boucher (Blackwood).

Reprinted in *Reviews*, 1908, pp. 81-84.

[169]

Vol. XLIV, No. 6712, September 20, 1886, p. 6. BEN JONSON.*

Review of *Ben Jonson* by John Addington Symonds, "English Worthies" edited by Andrew Lang (Longmans).

Reprinted in *Reviews*, 1908, pp. 84-89.

[170]

Vol. XLIV, No. 6718, September 27, 1886, p. 5. THE POET'S CORNER.*

Reviews of *Low Down: Wayside Thoughts in Ballad and Other Verse* by Two Tramps (Redway) and *Rhymes and Renderings* by H. C. Irwin (David Stott).

Reprinted in *Reviews*, 1908, pp. 89-92.

[171]

Vol. XLIV, No. 6728, October 8, 1886, p. 5. A RIDE THROUGH MOROCCO.*

Review of *El Maghreb: 1200 Miles' Ride through Marocco* by Hugh E. M. Stutfield (Sampson Low).

Reprinted in *Reviews*, 1908, pp. 92-95.

[172]

Vol. XLIV, No. 6733, October 14, 1886, p. 5. THE CHILDREN OF THE POETS.*

Review of *The Children of the Poets, An Anthology from English and American Writers of Three Centuries*, edited, with introduction by Eric S. Robertson, "Canterbury Poets" (Walter Scott).

"On the whole Mr. Robertson's book will not do. It is . . . an industrious compilation, but it is not an anthology. . . . The child-poems of our literature have still to be edited."

* Anonymous.

Pall Mall Gazette

Reprinted in *Reviews*, 1908, pp. 95-98.

A new edition of this book was reviewed in *The Pall Mall Gazette*, January 1, 1889, p. 3 and *The Pall Mall Budget*, January 3, p. 31, but apparently by another writer, who said that "we notice that several of the suggestions, made in these columns two years ago, have now been adopted by the editor."

[173]

Vol. XLIV, No. 6745, October 28, 1886, pp. 4-5. NEW NOVELS.*

Reviews of *Astray: A Tale of a Country Town* by Charlotte M. Yonge and others (Hatchards); *Betty's Visions* by Rhoda Broughton (Routledge); *That Other Person* by Mrs. Alfred Hunt (Chatto & Windus); *A Child of the Revolution* by the Author of *Mademoiselle Mori* (Hatchards); *Aphrodite*, translated by Mary J. Safford from the German of Ernst Eckstein (Trübner).

Reprinted in *Reviews*, 1908, pp. 98-102.

[174]

Vol. XLIV, No. 6750, November 3, 1886, pp. 4-5. A POLITICIAN'S POETRY.*

Review of *The Odyssey of Homer*, Books I-XII, translated into English Verse by the Earl of Carnarvon (Macmillan).

"As the cross-benches form a refuge for those who have no minds to make up, so those who cannot make up their minds always take to Homeric studies."

Reprinted in *Reviews*, 1908, pp. 102-105.

In *The Pall Mall Budget*, November 4, p. 28, the title of the review is given as *Lord Carnarvon's "Odyssey."*

[175]

Vol. XLIV, No. 6753, November 6, 1886, p. 6. MR. SWINBURNE AND THE "QUARTERLY REVIEW."

Not reprinted.

It has not been possible definitely to establish that this letter is by Wilde, but there seems to be every probability that it is. Wilde contributed to *The Pall Mall Gazette*, under the pseudonym of "Oxoniensis," *Half Hours with the Worst Authors*, on January 15, 1886.

The article in *The Quarterly Review* for October 1886 (Vol. CLXIII, No. 326, pp. 289-329) was attributed to the late John Churton Collins, who in 1894 became Professor of English Literature at Birmingham University. It was entitled *Literature at Our Universities* and attacked *From Shakespeare to Pope*, "An Inquiry into the Causes and Phenomena

* Anonymous.

Pall Mall Gazette

of the Rise of Classical Poetry in England," by Edmund Gosse, Clark Lecturer on English Literature at the University of Cambridge. Mr. Gosse replied in *The Athenæum*, October 30 (pp. 534-535) and the *Quarterly* reviewer in the following issue (pp. 570-571).

MR. SWINBURNE AND THE "QUARTERLY REVIEW."

To the EDITOR *of the* PALL MALL GAZETTE.

SIR,—Will you allow me to make one or two observations on the few statements of fact which it is here and there possible to discern through the storm of expletives and superlatives that bursts from Mr. Swinburne's pen in to-night's *Athenæum?* *

The object of his letter is to discredit the Quarterly Reviewer whose article on English Literature has attracted so much attention. This is how he does it :—

(1) He asserts that in the said article "Sophocles figures as the author of 'The Agamemnon' and the 'Persæ.'" Mr. Swinburne invites his readers to consult the passage referred to. I have done so, and this is what I find. The Reviewer suggests that it would be profitable to compare the tragedies of Shakspeare with "the tragedies of the Attic stage." In illustration of this general statement, he says, first, that it would be well to compare them with Sophocles; and, secondly (some dozen lines lower down), that it would be well to compare "Macbeth" with the "Agamemnon," and "Henry V." with the "Persæ." This is what Mr. Swinburne calls "Sophocles figuring as the author of the 'Agamemnon' and the 'Persæ.'" Why is he not consistent? Lower down still the Reviewer, still in support of his main contention—the necessity, namely, of comparing English literature with Greek and Roman—cites the "Ethics." Why does not Mr. Swinburne go the whole hog while he is about it, and say, in that pleasant manner of his, that the Reviewer has made "an indecent exposure" by talking of Sophocles as the author of the "Ethics"? It is only fair, however, to Mr. Swinburne to add that further on he confesses that he does not believe in the charge; may one, then, ask why he made it?

(2) Secondly, Mr. Swinburne discovers in the Quarterly Reviewer's article three very small grammatical inac-

* November 6, 1886, pp. 600-601.

Pall Mall Gazette

curacies. The importance which Mr. Swinburne attaches to them requires a word of explanation. The Reviewer, it will be remembered, incidentally characterized Mr. Swinburne's prose style as "intolerably involved, florid, and diffuse," and to do that a man must claim, it seems to Mr. Swinburne, to be "no mean and no common authority." Therein Mr. Swinburne is surely mistaken; but I will take the matter at his own valuation. His weapon is at best somewhat of the boomerang order, as the following parallel passages will perhaps show :—

QUARTERLY REVIEWER.	MR. SWINBURNE.
It is as easy to invest a worthless book with those superficial attractions which catch the eye of the crowd *as it is a meritorious one.*—P. 293. [Elliptical: Understand "as it is *to invest* a meritorious one."]	Even in Charlotte Brontë's highest work I find no touches of such exquisite strength and triumphant simplicity *as here.*—*Study on Charlotte Bronte*, p. 71. [Elliptical: Understand, "as *I find* here."]
It would be difficult to mention a single theory on the principles of composition, a single important critical canon . . . which *are* not to be traced originally to the ancient critics. —P. 320. [Plural verb with singular substantives—error.]	Her love of earth for earth's sake, her tender loyalty and passionate reverence for the All-mother, *bring* to mind the words of her sister's friend.—*Id.* 75. [Plural verb with singular substantives—error.]
It would be seen with what exactness each of these students of human nature . . . has arrived independently at the same truths, *and corroborate each other.*—P. 323. [A somewhat bold *constructio ad sensum*: understand "and *how they* corroborate each other."]	Were there but one grain of external evidence, though light as that which now inclines the scale of probabilities in favour of Chapman, I should not hesitate in assigning to *it* the workmanship of this poem also.—*Essay on Chapman*, p. 36. [An excessively bold *constructio ad sensum*: "it" refers not to "one grain" (which would make nonsense) but to a substantive in some preceding sentence: look for it till you find it.]

The above-mentioned lapses do not seem to me very important, but Mr. Swinburne insists that the man who makes them must be off to Dotheboys Hall. I do not envy Mr. Squeers his new pupil.

(3) The Quarterly Reviewer says that "a large portion of what is valuable in our poetry is as historically unintelligible, apart from the Greek and Roman classics, as the epic and lyric poetry of Rome would be apart from the epic and lyric poetry of Greece." This statement Mr. Swinburne dismisses as "a crowning absurdity," "a culminating offence," &c., &c., &c., to contradict which would be "a preposterous act of con-

Pall Mall Gazette

descension." On such terms rational discussion is not, it must be confessed, very easy—unless, indeed, Mr. Swinburne will so far condescend as to explain how apart from the ancient Classics it is possible to make historically intelligible such works as the "Samson Agonistes" or his own "Atalanta" and "Erechtheus."

(4) Fourthly, Mr. Swinburne (like all Mr. Gosse's friends) confesses that he has not read through the book in question.

(5) But, lastly, what he does know is that the *Quarterly Review*, which now attacks the said book, formerly attacked Keats.

That, Sir, is the sum and substance—the "storm-wind" alone excluded—of all that Mr. Swinburne is able to scour together against the *Quarterly* article. That he was anxious to find as much as possible is proved by the strength of his language; that he has succeeded in finding so little is conclusive evidence of the weakness of his case. Nor does the veiled compliment to the Quarterly Reviewer stop there. Not only has Mr. Swinburne so very little to say against him; but much even of what he does say is not original. I subjoin side by side some of Mr. Swinburne's remarks and some of an earlier contributor's to the discussion:—

MR. BUCHANAN, *October* 20.
[*Pall Mall Gazette*, October 21, p. 6.]

When the leader of the attack is the poor, purblind, pedagogic Quarterly Reviewer, who has about as much critical insight as Mr Wackford Squeers, and has from time immemorial conducted the *Dotheboys Hall* of Albemarle-street on principles of corporal punishment and intellectual starvation, my sympathy turns, as now, to amused indignation . . . *I have not even read the article in question.* . . . Whatever may be the judgment of the *Quarterly Review*, it comes from a quarter which has always hated and reviled true literature, from persons who have slavered the hands and licked the feet of bogus authors recruited from the coronetted classes, from men who have never, to my knowledge, said a kind or a liberal word since the day when they

MR. SWINBURNE, *November* 1.
[*Athenæum*, November 6, p. 600.]

No less must have been the astonishment of all men with any tinge of culture or any knowledge of letters to see any serious attention accorded by any literary student to an article on any question of literature which might issue from the office of the *Quarterly Review* . . . Another instance of grammar which may serve to illustrate this critic's reference to the average scholarship at *Dotheboys Hall.* . . . *I never heard of it till now.* . . . In particular criticisms, if not in general propositions, the fatuity of his precursors was often unsurpassable. . . . A generation later, while commending the poetical promise of Mr. Monckton Milnes, they foretold for him a day when he would look back from his seat on Parnassus, with equal amusement and regret,

Pall Mall Gazette

tried to kill John Keats until the day when they threw mud at the fair fame of Alfred Tennyson.

upon the foolish young days in which he had burnt incense before "*such baby idols as Mr. John Keats and Mr. Alfred Tennyson.*"

Truly the thunders of the *Quarterly Review* would seem to be like adversity: they make strange bedfellows. Mr. Swinburne, as we all know, has at other times paid Mr. Buchanan the compliment of immoderate abuse; but never before, I imagine, has he rendered in that quarter the last flattery of all—the flattery of imitation. I am, Sir, your obedient servant,

OXONIENSIS.

November 5.

[176]

Vol. XLIV, No. 6756, November 10, 1886, p. 5. MR. SYMONDS' HISTORY OF THE RENAISSANCE.*

Review of *Renaissance in Italy: The Catholic Reaction* by John Addington Symonds (Smith, Elder & Co.).

Reprinted in *Reviews,* 1908, pp. 105-110.

[177]

Vol. XLIV, No. 6763, November 18, 1886, p. 6. A "JOLLY" ART CRITIC.*

Review of *Sententiæ Artis: First Principles of Art for Painters and Picture Lovers* by Harry Quilter, M.A. (Isbister).

Reprinted in *Reviews,* 1908, pp. 110-115.

A reply by Harry Quilter was published in *The Pall Mall Gazette* on November 23, pp. 11-12, with a long editorial commentary in support of *The Pall Mall Gazette* reviewer's criticisms.

[178]

Vol. XLIV, No. 6774, December 1, 1886, p. 5. A "SENTIMENTAL JOURNEY" THROUGH LITERATURE.*

Review of *Essays on Poetry and Poets* by the Hon. Roden Noel (Kegan Paul).

Reprinted in *Reviews,* 1908, pp. 115-119.

[179]

Vol. XLIV, No. 6783, December 11, 1886, p. 5. TWO BIOGRAPHIES OF SIR PHILIP SIDNEY.*

Review of *Sir Philip Sidney* by J. A. Symonds in

* Anonymous.

Pall Mall Gazette

"English Men of Letters," edited by John Morley (Macmillan) and *Sir Philip Sidney* by Edmund Gosse in *The Contemporary Review*, November 1886.

Not reprinted.

A letter on "The Ethics of 'Appropriation,'" in reply to this review, appeared in *The Pall Mall Gazette*, December 13, p. 6.

[180]

Vol. XLV, No. 6806, January 8, 1887, p. 5. COMMON SENSE IN ART.*

Review of *A Manual of Oil Painting* by the Hon. John Collier (Cassell).

Reprinted in *Reviews*, 1908, pp. 119-123.

[181]

Vol. XLV, No. 6826, February 1, 1887, p. 5. MINER AND MINOR POETS.*

Reviews of *Carols from the Coal-fields, and Other Songs and Ballads* by Joseph Skipsey (Walter Scott); *Sketches in Prose and Verse* by F. B. Doveton (Sampson Low); *The Lazy Minstrel* by J. Ashby-Sterry (Fisher Unwin).

Reprinted in Reviews, 1908, pp. 123-127.

In *The Pall Mall Budget*, February 3, p. 31, the title of the article is given as *A Miner Poet.*

Letters from F. B. Doveton objecting to passages in this review appeared in *The Dramatic Review*, February 19, 1887, p. 10, and in *The Pall Mall Gazette*, November 20, 1888, p. 3.

[182]

Vol. XLV, No. 6840, February 17, 1887, p. 4. THE POETS AND THE PEOPLE. BY ONE OF THE LATTER.*

Not reprinted.

THE POETS AND THE PEOPLE.

By One of the Latter.

Never was there a time in our national history when there was more need than there is now for the creation of a spirit of enthusiasm among all classes of society, inspiring men and women with that social zeal and the spirit of self-sacrifice which alone can save a great people in the throes of national misfortune. Tirades of pessimism require but little intellectual effort, and the world

* Anonymous.

Pall Mall Gazette

is not much the better for them; but to inspire a people with hope and courage, to fill them with a desire after righteousness and duty, this is work that requires the combination of intelligence and feeling of the highest order. Who, in the midst of all our poverty and distress, that threatens to become intensified, will step into the breach and rouse us to the almost superhuman effort that is necessary to alter the existing state of things?

There is one class of men to whom we have a right to look for assistance, to [by] whom the task of stirring the national conscience should be accepted with delight. When the poor are suffering from inherent faults of their own, and the greediness of capitalists, and both are in danger of suffering still more from causes over which they have but partial control, surely the hour has come when the poets should exercise their influence for good, and set fairer ideals before all than the mere love of wealth and ostentatious display on one side and the desire to appropriate wealth on the other. But we listen in vain for an inspiring ode or ballad that shall reach the hearts of the people or touch the consciences of capitalists. What do those who are designated in the columns of our newspapers as great poets bring to us in this hour of national trial, when we are so much in need of the services of a truly great poet? One gives us a string of melancholy pessimism that has achieved no higher results than increasing the poet's fortune and drawing a magazine article from Mr. Gladstone. Another who has hitherto posed as the poet of freedom, and even licence—some would say licentiousness—when he does turn his attention to practical affairs does his best to abuse and dishearten a nation that is heroically struggling against the injustice of centuries and panting for national freedom. These things are bad enough, but what shall be said of the conduct of one who in the eyes of many is esteemed the greatest of living poets? He, at the hour when his country requires inspiration and encouragement, prostitutes his intelligence to the production of a number of unwieldy lines that to the vast majority of Englishmen are unintelligible jargon. What right has a man to the title of poet when he fails to produce music in his lines, who cannot express his thoughts in simple language that the people can understand; but, on the contrary, has so imperfect a command of his mother tongue that all the efforts of a society of

Pall Mall Gazette

intellectual pickaxes cannot discover what his words really mean? Above all, what right has a man to the title of poet who has so little sense of his duty to his fellow men as to indulge in the composition of word puzzles and ear-torturing sentences when a whole people needs the assistance of every man and woman who is capable of thinking and acting? The Roman despot who played the fiddle while his city was burning might plead the ignorance of himself and his time, but Mr. Browning is living in the nineteenth century, and has no such excuses for banging his intellectual tin kettle while a fourth part of his fellow-countrymen are struggling against poverty, and are weighed down by the gloomy outlook towards the future. We are assured by his admirers that he is a great thinker—yea, more, a philosopher as well as a poet. Now, England was never in greater need of such a man, and it is Mr. Browning's duty, if he has the ability, to write plain English and act the poet's true part. Let any sensible man outside the Browning Society dip into the mysterious volume of literary hocus-pocus that has recently been so solemnly reviewed, and see whether he can find a single passage likely to stir the pulses of any man or woman, or create a desire to lead a higher, a holier, and a more useful life in the breast of the indifferent average citizen. The struggle to live in all parts of Western Europe, and perhaps especially in England, is so fierce that we are in danger of having all that is idealistic and beautiful crushed out of us by the steam engine and the manipulations of the Stock Exchanges. We were never in greater need of good poets, and never better able than in this practical age to do without literary medicine men and mystery mongers. Is it possible that Mr. Browning can see nothing in the world around him to induce him to make an earnest endeavour to help the people out of their difficulties and to make their duty plain? He may be a man of genius so sublime that the language of the common people is inadequate to clothe his thoughts, but his right to the title of poet is not so clear as that of the humblest writer of doggerel lines in the poets' corner of a provincial newspaper, who is aiming in his own honest way to set his fellows straight. The people are suffering, and are likely to suffer more; where is the poet who is the one man needful to rouse the nation to a sense of duty and inspire the people with hope?

Pall Mall Gazette

The "mysterious volume of literary hocus-pocus" referred to in this article was *Parleyings with Certain People of Importance in their Day* published early in 1887 by Smith, Elder & Co.

That Wilde's views on Browning as a poet had changed since 1881 is shown by the following letter which he wrote to Browning on sending him a copy of the first edition of his own *Poems,* inscribed "Robert Browning, with the compliments of the author," for which Bernard Quaritch gave £76 at Sotheby's on May 7, 1913:—

Keats House
Tite Street
Chelsea

Dear Mr. Browning,

Will you accept from me the first copy of my poems—the only tribute I can offer you for the delight and the wonder which the strength and splendour of your work has given me from my boyhood.

Believe me, in all affectionate admiration,
very truly yours,

OSCAR WILDE.

P. 5. A NEW CALENDAR.*

Review of *Days of the Year: A Poetic Calendar from the Works of Alfred Austin,* selected and edited by A. S. [Mrs. William Sharp], with Introduction by William Sharp, "Canterbury Poets" (Walter Scott).

"Mr. Sharp has attempted an impossible task. Mr. Austin is neither an Olympian nor a Titan, and all the puffery in Paternoster-row cannot set him on Parnassus."

Reprinted in *Reviews,* 1908, pp. 128-131.

[183]

Vol. XLV, No. 6856, March 8, 1887, p. 5. THE POETS' CORNER.*

Reviews of *The Queen's Innocent, with Other Poems* by Elise Cooper (David Stott); *The Chimneypiece of Bruges and Other Poems* by Constance E. Dixon (Elliot Stock); *Oliver Cromwell and Other Poems* by Dawson Burns, D.D. (Partridge); *A Circle of Saints* by

* Anonymous.

Pall Mall Gazette

R.E.V. (Sonnenschein); *Poems* by Edward Foskett (Kegan Paul); *The Pilgrimage of Memory* by John T. Barker (Simpkin, Marshall); *Errata* by G. Gladstone Turner (Longmans); *Nivalis* by J. M. W. Schwartz (Kegan Paul).

Reprinted in *Reviews*, 1908, pp. 131-135.

[184]

Vol. XLV, No. 6873, March 28, 1887, p. 5. GREAT WRITERS BY LITTLE MEN.*

Reviews of *Life of Henry Wadsworth Longfellow* by Eric S. Robertson and *Life of Samuel Taylor Coleridge* by Hall Caine, "Great Writers" Series (Walter Scott).

Reprinted in *Reviews*, 1908, pp. 135-140.

When Messrs. Walter Scott's biographical series of "Great Writers" first began to appear, a wit—we believe it was Oscar Wilde—dismissed the volumes as "great writers by little men." The taunt was thoroughly undeserved, for many of the biographies were written by men of distinction and weight. (*Nation* (London), May 3, 1913.)

[185]

Vol. XLV, No. 6876, March 31, 1887, p. 5. A NEW BOOK ON DICKENS.*

Review of *Life of Charles Dickens* by Frank T. Marzials, "Great Writers" Series (Walter Scott).

Reprinted in *Reviews*, 1908, pp. 141-144.

[186]

Vol. XLV, No. 6885, April 12, 1887, p. 5. OUR BOOK SHELF.*

Reviews of *The Master of Tanagra* translated by the Baroness von Lauer from the German of Ernst von Wildenbruch (Grevel); *Molière et Shakespeare* by Paul Stapfer (Hachette); *Annals of the Life of Shakespeare* (Sampson Low); *Poems by Allan Ramsay* selected and arranged with a biographical sketch of the poet by J. Logie Robertson, M.A., "Canterbury Poets" Series (Walter Scott); *Dante for Beginners* by Arabella Shore (Chapman & Hall); *Studies in Italian Literature* by Miss Phillimore (Sampson Low).

Reprinted in *Reviews*, 1908, pp. 144-148.

[187]

Vol. XLV, No. 6890, April 18, 1887, p. 5. A CHEAP EDITION OF A GREAT MAN.*

* Anonymous.

Pall Mall Gazette

Review of *Life of Dante Gabriel Rossetti* by Joseph Knight, " Great Writers " Series (Walter Scott).
Reprinted in *Reviews*, 1908, pp. 148-153.

188]

Vol. XLV, No. 6897, April 26, 1887, p. 5. MR. MORRIS'S ODYSSEY.*

Review of *The Odyssey of Homer* done into English Verse by William Morris, author of *The Earthly Paradise*. Vol. I (Reeves & Turner).
Reprinted in *Reviews*, 1908, pp. 153-157.

Vol. II was reviewed in *The Pall Mall Gazette*, November 24, 1887.

[189]

Vol. XLV, No. 6902, May 2, 1887, p. 11. A BATCH OF NOVELS.*

Reviews of *Injury and Insult* translated by Frederick Whishaw from the Russian of Fedor Dostoieffsky (Vizetelly); *The Willow Garth* by W. M. Hardinge (Bentley); *Marcella Grace* by Rosa Mulholland (Kegan Paul); *Soap* by Constance MacEwen (Arrowsmith); *A Marked Man* by Faucet Streets (Hamilton & Adams); *That Winter Night* by Robert Buchanan, and *Driven Home* by Evelyn Owen (Arrowsmith).
Reprinted in *Reviews*, 1908, pp. 157-161.

[190]

Vol. XLV, No. 6926, May 30, 1887, p. 5. THE POETS' CORNER.*

Reviews of *The Discovery and Other Poems* by Glenessa (National Publishing Co.); *Vortigern and Rowena: A Dramatic Cantata* by Edwin Ellis Griffin (Hutchings); *The Poems of Madame de la Mothe Guyon* edited and arranged by Rev. A. Saunders Dyer, M.A. (Bryce); *Stanzas and Sonnets* by J. Pierce, M.A. (Longmans); *In Hours of Leisure* by Clifford Harrison (Kegan Paul); *Æonial* by the Author of *The White Africans* (Elliot Stock); *Seymour's Inheritance* by James Ross (Arrowsmith); *Lyrics of the Sea* by E. H. Brodie (Bell).
Reprinted in *Reviews*, 1908, pp. 167-171.

* Anonymous.

Pall Mall Gazette

[191]

Vol. XLV, No. 6937, June 11, 1887, pp. 2-3. MR. PATER'S IMAGINARY PORTRAITS.*

Review of *Imaginary Portraits* by Walter Pater, M.A., Fellow of Brasenose College, Oxford (Macmillan).

Reprinted in *Reviews*, 1908, pp. 172-175.

The four studies in Pater's book first appeared in *Macmillan's Magazine* during 1886 and 1887. During Wilde's undergraduate days at Oxford Pater was lecturing on Plato's *Republic*. Wilde reviewed Pater's *Appreciations* in *The Speaker*, March 22, 1890, while Pater in turn reviewed *The Picture of Dorian Gray* in *The Bookman*, November 1891.

[192]

Vol. XLVI, No. 6986, August 8, 1887, p. 3. A GOOD HISTORICAL NOVEL.*

Review of *Demetrius* by the Hon. Stephen Coleridge (Kegan Paul).

Reprinted in *Reviews*, 1908, pp. 176-178.

[193]

Vol. XLVI, No. 7029, September 27, 1887, p. 3. TWO BIOGRAPHIES OF KEATS.*

Reviews of *Keats* by Sidney Colvin, "English Men of Letters" (Macmillan) and *Life of John Keats* by William Michael Rossetti, "Great Writers" Series (Walter Scott).

Reprinted in *Reviews*, 1908, pp. 181-186.

[194]

Vol. XLVI, No. 7045, October 15, 1887, p. 5. "SERMONS IN STONES" AT BLOOMSBURY. THE NEW SCULPTURE ROOM AT THE BRITISH MUSEUM.*

Reprinted in *Miscellanies*, 1908, pp. 83-86.

[195]

Vol. XLVI, No. 7052, October 24, 1887, p. 3. A SCOTCHMAN ON SCOTTISH POETRY.*

Review of *The Feeling for Nature in Scottish Poetry* by John Veitch, Professor of Logic and Rhetoric in the University of Glasgow (Blackwood).

Reprinted in *Reviews*, 1908, pp. 186-190.

[196]

Vol. XLVI, No. 7066, November 9, 1887, p. 3. MR. MAHAFFY'S NEW BOOK.*

* Anonymous.

Pall Mall Gazette

Review of *Greek Life and Thought: from the Age of Alexander to the Roman Conquest* by J. P. Mahaffy, Fellow of Trinity College, Dublin (Macmillan).

Reprinted in *Reviews*, 1908, pp. 209-215.

[197]

Vol. XLVI, No. 7079, November 24, 1887, p. 3. MR. MORRIS'S COMPLETION OF THE ODYSSEY.*

Review of *The Odyssey of Homer* done into English Verse by William Morris, author of *The Earthly Paradise*. Vol. II (Reeves & Turner).

Reprinted in *Reviews*, 1908, pp. 215-220.

Vol. I was reviewed by Wilde in *The Pall Mall Gazette*, April 26, 1887.

[198]

Vol. XLVI, No. 7084, November 30, 1887, p. 3. SIR CHARLES BOWEN'S VIRGIL.*

Review of *Virgil in English Verse. Eclogues and Æneid I-VI* by the Right Hon. Sir Charles Bowen, One of Her Majesty's Lords Justices of Appeal (Murray).

Reprinted in *Reviews*, 1908, pp. 220-223.

[199]

Vol. XLVI, No. 7094, December 12, 1887, p. 13. THE UNITY OF THE ARTS. A LECTURE AND "A FIVE O'CLOCK." *

A notice of the first of a series of lectures on Modern Art, delivered on December 10 at Willis's Rooms, King Street, S.W., by Selwyn Image.†

Reprinted in *Miscellanies*, 1908, pp. 87-89.

[200]

Vol. XLVI, No. 7098, December 16, 1887, p. 3. ARISTOTLE AT AFTERNOON TEA.*

Review of *The Principles of the Art of Conversation* by J. P. Mahaffy (Macmillan).

Reprinted in *Reviews*, 1908, pp. 242-247.

[201]

Vol. XLVI, No. 7099, December 17, 1887, p. 3. EARLY CHRISTIAN ART IN IRELAND.*

Review of *Early Christian Art in Ireland* by Margaret

* Anonymous.

† Slade Professor of Fine Art at Oxford, 1910-1912; re-elected 1913. For report of the second lecture see No. 266.

Pall Mall Gazette

Stokes (Published for the Committee of Council on Education by Chapman & Hall).

Reprinted in *Reviews*, 1908, pp. 247-251.

[202]

Vol. XLVII, No. 7128, January 20, 1888, p. 3. THE POETS' CORNER.*

Reviews of *Poor Folks' Lives* by the Rev. Frederick Langbridge (Simpkin, Marshall); *Pictures in the Fire* by George Dalziel (Privately Printed); *Women must Weep* by Prof. F. Harald Williams (Sonnenschein); *Joseph and his Brethren: A Trilogy* by Alexander Buchan (Digby & Long); *God's Garden* by Heartsease (Nisbet); *Voices of the Street* by Cyrus Thornton (Elliot Stock); *In the Watches of the Night* by Mrs. Horace Dobell (Remington).

Reprinted in *Reviews*, 1908, pp. 269-275.

[203]

Vol. XLVII, No. 7150, February 15, 1888, pp. 2-3. THE POETS' CORNER.*

Reviews of *Salome* by J. C. Heywood (Kegan Paul); *Sonnets and Other Poems* by William Griffiths (Digby & Long); *Fires of Green Wood* by Francis Prevost (Kegan Paul); *Vauchlin and Other Verses* by John Cameron Grant (E. W. Allen); *Cæsar Borgia* by W. Evans, M.A. (Maxwell); *The Cross and the Grail* (Chicago Women's Temperance Society); *Juvenal in Piccadilly* by Oxoniensis and *The Excellent Mystery: A Matrimonial Satire* by Lord Pimlico (Vizetelly); *The Chronicle of Mites* by James Aitchison (Kegan Paul).

Reprinted in *Reviews*, 1908, pp. 291-295.

[204]

Vol. XLVII, No. 7158, February 24, 1888, pp. 2-3. VENUS OR VICTORY?*

Review of *On the Track of Ulysses: together with an Excursion in Quest of the So-called Venus of Melos* by W. J. Stillman (Boston: Houghton, Mifflin & Co.).

Reprinted in *Reviews*, 1908, pp. 296-300.

[205]

Vol. XLVII, No. 7193, April 6, 1888, p. 3. THE POETS' CORNER.*

* Anonymous.

Pall Mall Gazette

Reviews of *David Westren* by Alfred Hayes, M.A. (Cornish); *The Unknown Madonna and Other Poems* by Rennell Rodd (David Stott); *The Wind and Six Sonnets* by James Ross (Arrowsmith); *Saul of Tarsus* by Isaac Sharp (Kegan Paul); *Highland Daydreams* by George Mackenzie (*Northern Chronicle*, Inverness); *The Story of the Cross* by Charles Nash (Elliot Stock).

Reprinted in *Reviews*, 1908, pp. 311-316.

[206]

Vol. XLVII, No. 7200, April 14, 1888, p. 3. M. CARO ON GEORGE SAND.*

Review of *George Sand* by the late Elme Marie Caro; translated by Gustave Masson, B.A., Assistant-master at Harrow School, "Great French Writers" Series (Routledge).

"It may be up to the intellectual requirements of the Harrow schoolboys, but it will hardly satisfy those who consider that accuracy, lucidity, and ease are essential to a good translation."

Reprinted in *Reviews*, 1908, pp. 316-321.

[207]

Vol. XLVIII, No. 7365, October 24, 1888, p. 5. THE POET'S CORNER.*

Reviews of *The Ballad of Hádii and Other Poems* by Ian Hamilton (Kegan Paul); *Poems in the Modern Spirit, With the Secret of Content* by Charles Catty (Walter Scott); *The Banshee and Other Poems* by John Todhunter (Kegan Paul); *Poems of the Plain and Songs of the Solitudes* by Thomas Brower Peacock (Putnam); *Holiday Recreations and Other Poems* by Alexander Skene Smith (Chapman & Hall); *Poems* by George Morine (Bell).

Reprinted in *Reviews*, 1908, pp. 321-327.

[208]

Vol. XLVIII, No. 7373, November 2, 1888, p. 6. MR. MORRIS ON TAPESTRY.*

A report of William Morris's lecture on "Carpet and Tapestry Weaving" delivered on November 1 at the Arts and Crafts Exhibition held at the New Gallery, Regent Street, W.

Reprinted in *Miscellanies*, 1908, pp. 93-96.

* Anonymous.

Pall Mall Gazette

[209]

Vol. XLVIII, No. 7379, November 9, 1888, p. 3. SCULPTURE AT THE "ARTS AND CRAFTS."*

A report of a lecture on "Sculpture" given by George Simonds on November 8.

Reprinted in *Miscellanies*, 1908, pp. 97-101.

[210]

Vol. XLVIII, No. 7385, November 16, 1888, pp. 2-3. THE POETS' CORNER.*

Reviews of *Lays and Legends* by E. Nesbit (Longmans); *Rebecca the Witch and Other Tales* by David Skaats Foster (Putnam); *Poems and Songs* by John Renton Denning (Education Society's Press, Bombay); *Poems* by Joseph McKim (Kegan Paul); *In the Watches of the Night*, volume xvii of *Poems* by Mrs. Horace Dobell (Remington); *Poems* by James Kelly (Aird & Coghill); *Andiatorocté* by the Rev. Clarence A. Walworth (Putnam).

Reprinted in *Reviews*, 1908, pp. 341-347.

P. 5. PRINTING AND PRINTERS. LECTURE AT THE ARTS AND CRAFTS.*

A report of a lecture on "Letterpress, Printing and Illustration," delivered by Emery Walker on November 15 at the Arts and Crafts Exhibition.

Reprinted in *Miscellanies*, 1908, pp. 99-101.

[211]

Vol. XLVIII, No. 7391, November 23, 1888, p. 3. THE BEAUTIES OF BOOKBINDING. MR. COBDEN-SANDERSON AT THE ARTS AND CRAFTS.*

A notice of T. J. Cobden-Sanderson's lecture at the Arts and Crafts on the preceding day.

Reprinted in *Miscellanies*, 1908, pp. 102-105.

[212]

Vol. XLVIII, No. 7397, November 30, 1888, p. 3. THE CLOSE OF THE "ARTS AND CRAFTS." MR. WALTER CRANE'S LECTURE ON DESIGN.*

* Anonymous.

Pall Mall Gazette

A notice of the concluding lecture of the series, given by the President, Walter Crane, on November 29.

Reprinted in *Miscellanies*, 1908, pp. 106-109.

[213]

Vol. XLVIII, No. 7046, December 11, 1888, p. 3. SIR EDWIN ARNOLD'S LAST VOLUME.*

A review of *With Sa'di in the Garden; or, The Book of Love* by Sir Edwin Arnold, M.A., K.C.I.E., author of *The Light of Asia, etc.* (Trübner).

"Sir Edwin Arnold has translated Sa'di and some one must translate Sir Edwin Arnold."

Reprinted in *Reviews*, 1908, pp. 365-369.

[214]

Vol. XLVIII, No. 7409, December 14, 1888, pp. 2-3. AUSTRALIAN POETS.*

Review of *Australian Poets, 1788-1888*, edited by Douglas B. W. Sladen, B.A., Oxon. (Griffith, Farran & Co).

Reprinted in *Reviews*, 1908, pp. 369-374.

[215]

Vol. XLIX, No. 7425, January 3, 1899, p. 3. POETRY AND PRISON. MR. WILFRID BLUNT'S "IN VINCULIS."*

Review of *In Vinculis* by Wilfrid Scawen Blunt (Kegan Paul).

"The narrow confines of the prison-cell seem to suit the sonnet's 'scanty plot of ground,' and an unjust imprisonment for a noble cause strengthens as well as deepens the nature."

Reprinted in *Reviews*, 1908, pp. 393-396.

P. 3. MR. ANDREW LANG'S "GRASS OF PARNASSUS."*

Review of *Grass of Parnassus: Rhymes Old and New* by Andrew Lang (Longmans).

Not reprinted.

This was inadvertently omitted in Methuen's volume of *Reviews*, 1908, and is here reprinted for the first time.

* Anonymous.

Pall Mall Gazette

MR. ANDREW LANG'S "GRASS OF PARNASSUS."

Whether or not Mr. Andrew Lang should be sent to prison, is another matter. We are inclined to think that he should not, except as a punishment for writing sonnets to Mr. Rider Haggard. His gay pleasant Muse, with her dainty if somewhat facile graces, her exquisite triviality, and her winsome irresponsible manner, would probably gain very little from such a dreary exile. When Leigh Hunt was in gaol he was allowed to console himself with a pretty wall-paper, but Mr. Balfour permits nothing but white-washed walls, and we are quite sure that Mr. Lang would find their monotony unbearable. Prison is for souls stronger than the soul revealed to us in the charming whisperings and musical echoes of the "Grass of Parnassus"; which, however, is a very fascinating little volume in its way and possesses many * delicately-carved "ivories of speech," to borrow one of Mr. Pater's phrases. The translation of Rémy Belleau's well-known poem on April is excellent:—

[2 stanzas omitted]

Daffodil and eglantine,
And woodbine,
Ivy, violet, and rose
Plentiful in April fair,
To the air,
Their pretty petals to unclose.

The assonance of "their" in the last line with "air" in the line preceding is not very pleasing, and indeed the word seems otiose, but the translation as a whole is admirably done. The version of poor Henri Murger's "Old Loves" is also very good. It is a little masterpiece of felicitous rendering, and the versions from the Greek anthology show the fine taste of a true scholar and a man of letters. Where Mr. Lang pipes on his own reed, we like him less, and his sonnets are deficient in any fine central motive, and really show him at his worst. But such poems as "Colinette" and "The Singing Rose" are certainly wonderfully pretty. Mr. Lang has recently been christened "the Divine Amateur," * and the little book that lies before us is a good instance of how well he deserves that graceful compliment. However, this book should not have been brought out in winter. It is

* By Wilde himself in his article on *English Poetesses* in *The Queen*, December 8, 1888. (See No. 239.)

Pall Mall Gazette

made for summer. On a lazy June evening no more delightful companion could be found than a poet who has the sweetest of voices and absolutely nothing to say.

[216]

Vol. XLIX, No. 7444, January 25, 1889, p. 3. THE GOSPEL ACCORDING TO WALT WHITMAN.*

Review of *November Boughs* by Walt Whitman (Alexander Gardner).

"In his very rejection of art Walt Whitman is an artist. . . . If Poetry has passed him by, Philosophy will take note of him."

Reprinted in *Reviews*, 1908, pp. 396-401.

[217]

Vol. XLIX, No. 7445, January 26, 1889, p. 3. THE NEW PRESIDENT.*

Review of *The Enchanted Island* by Wyke Bayliss, F.S.A., President of the Royal Society of British Artists (W. H. Allen).

"He is a pleasant picturesque writer, but he should not speak about art. Art is a sealed book to him."

Reprinted in *Reviews*, 1908, pp. 402-405.

[218]

Vol. XLIX, No. 7459, February 12, 1889, p. 3. ONE OF THE BIBLES OF THE WORLD.*

Review of *The Kalevala, the Epic Poem of Finland* into English by John Martin Crawford (Putnam).

Reprinted in *Reviews*, 1908, pp. 420-424.

[219]

Vol. XLIX, No. 7462, February 15, 1889, p. 3. POETICAL SOCIALISTS.*

Review of *Chants of Labour: A Song-Book of the People*, with music, edited by Edward Carpenter, with designs by Walter Crane (Sonnenschein).

Reprinted in *Reviews*, 1908, pp. 425-428.

[220]

Vol. XLIX, No. 7472, February 27, 1889, p. 3. MR. BRANDER MATTHEWS'S ESSAYS.*

Review of *Pen and Ink: Papers on Subjects of More or Less Importance* by Brander Matthews (Longmans).

Reprinted in *Reviews*, 1908, pp. 428-433.

* Anonymous.

Pall Mall Gazette

[221]

Vol. XLIX, No. 7475, March 2, 1889, p. 3. MR. WILLIAM MORRIS'S LAST BOOK.*

Review of *A Tale of the House of the Wolfings and all the Kindreds of the Mark.* Written in Prose and in Verse by William Morris (Reeves & Turner).

Reprinted in *Reviews*, 1908, pp. 447-452.

[222]

Vol. XLIX, No. 7494, March 25, 1889, p. 3. ADAM LINDSAY GORDON.*

Review of *Poems* by Adam Lindsay Gordon (Samuel Mullen).

Reprinted in *Reviews*, 1908, pp. 452-457.

[223]

Vol. XLIX, No. 7499, March 30, 1889, p. 3. THE POETS' CORNER.*

Reviews of *The Story of the Kings of Rome in Verse* by the Hon. G. Denman, Judge of the High Court of Justice (Trübner); *Tales and Legends in Verse* by E. Cooper Willis, Q.C. (Kegan Paul); *The Poetry of South Africa*, collected and arranged by A. Wilmot (Sampson Low); *Chess, A Christmas Masque* by Louis Tylor (Fisher Unwin); *Poems of Nature and Life* by David R. Williamson (Blackwood); *Guilt*, translated from the German by J. Cockle, M.D. (Williams & Norgate); *The Circle of Seasons* by R.E.V. (Elliot Stock); *Songs of Adieu* by Lord Henry Somerset (Chatto & Windus); *Immortelles* by Cora M. Davis (Putnam).

Reprinted in *Reviews*, 1908, pp. 457-463.

[224]

Vol. XLIX, No. 7511, April 13, 1889, p. 3. MR. FROUDE'S BLUE BOOK.

Review (signed O. W.) of *The Two Chiefs of Dunboy* by J. A. Froude (Longmans).

"Blue Books are generally dull reading, but Blue Books on Ireland have always been interesting. They form the record of one of the great tragedies of modern Europe. In them England has written down her indictment against herself, and has given to the world the history of her shame."

Reprinted in *Reviews*, 1908, pp. 476-482.

* Anonymous.

Pall Mall Gazette

[225]

Vol. XLIX, No. 7539, May 17, 1889, p. 3. OUIDA'S NEW NOVEL.*

Review of *Guilderoy* by Ouida (Chatto & Windus).

"Ouida is the last of the romantics. . . . The book may be described as a study of the peerage from a poetical point of view."

Reprinted in *Reviews*, 1908, pp. 494-499.

[226]

Vol. XLIX, No. 7555, June 5, 1889, p. 2. A THOUGHT READER'S NOVEL.*

Review of *The Vasty Deep: A Strange Story of To-Day* by Stuart Cumberland (Sampson Low).

Reprinted in *Reviews*, 1908, pp. 509-513.

[227]

Vol. XLIX, No. 7571, June 24, 1889, p. 3. THE POETS' CORNER.*

Reviews of *Love's Widowhood and Other Poems* by Alfred Austin (Macmillan); *Poems and Translations* by W. J. Linton (Nimmo); *Dante: A Dramatic Poem* by Hélöise Durant (Kegan Paul); *Father O'Flynn and Other Irish Lyrics* by A. P. Graves, and *The Judgment of the City and Other Poems* (Sonnenschein).

Reprinted in *Reviews*, 1908, pp. 513-519.

[228]

Vol. XLIX, No. 7574, June 27, 1889, p. 3. MR. SWINBURNE'S LAST VOLUME.*

Review of *Poems and Ballads*. Third Series. By Algernon Charles Swinburne (Chatto & Windus).

"It has been said of him, and with truth, that he is a master of language, but with still greater truth it may be said that Language is his master."

Reprinted in *Reviews*, 1908, pp. 519-523.

[229]

Vol. XLIX, No. 7587, July 12, 1889, p. 3. THREE NEW POETS.*

Reviews of *The Wanderings of Oisin and Other Poems* by W. B. Yeats (Kegan Paul); *Venetia Victrix* by Caroline Fitz Gerald (Macmillan); *Volumes in Folio* by Richard Le Gallienne (C. Elkin Mathews).

* Anonymous.

Pall Mall Gazette

"Books of poetry by young writers are usually promissory notes that are never met. Now and then, however, one comes across a volume that is so far above the average that one can hardly resist the fascinating temptation of recklessly prophesying a fine future for its author. Such a volume Mr. Yeats's *Wanderings of Oisin* certainly is."

Reprinted in *Reviews*, 1908, pp. 523-527.

[230]

Vol. L, No. 7856, May 24, 1890, p. 3. "PRIMAVERA." *

Review of *Primavera: Poems* by Four Authors (Oxford: Blackwell).

"These new young singers are Mr. Laurence Binyon, who has just gained the Newdigate; Mr. Manmohan Ghose, a young Indian of brilliant scholarship and high literary attainments who gives some culture to Christ Church; Mr. Stephen Phillips, whose recent performance of the ghost in *Hamlet* at the Globe Theatre was so admirable in its dignity and elocution; and Mr. Arthur Cripps, of Trinity. . . . *Primavera* . . . is charmingly 'got up,' and undergraduates might read it with advantage during lecture-hours."

Reprinted in *Reviews*, 1908, pp. 545-548.

[231]

Vol. LIII, No. 8339, December 11, 1891, p. 2. MR. OSCAR WILDE'S "HOUSE OF POMEGRANATES."

Reprinted in *Miscellanies*, 1908, pp. 162-163.

Wilde's letter was in reply to a criticism which appeared in *The Pall Mall Gazette* on November 30, p. 3.

[232]

Vol. LIX, No. 9202, September 20, 1894, p. 3. THE ETHICS OF JOURNALISM [I.]

Reprinted in *Miscellanies*, 1908, p. 172.

[233]

Vol. LIX, No. 9206, September 25, 1894, p. 3. THE ETHICS OF JOURNALISM [II.]

* This is the last of Wilde's anonymous reviews.

Pall Mall Gazette

Reprinted in *Miscellanies*, 1908, pp. 173-174.

A fuller account of this correspondence will be found in *Decorative Art in America*, edited by R. B. Glaenzer (New York: Brentano's), 1906, pp. 155-160, 265-267, from which much of the account here given is derived.

In *The Weekly Sun*,* dated Sunday, August 5, 1894, p. 4, a journal edited by T. P. O'Connor, M.P., was printed over Oscar Wilde's name a poem of six stanzas, the first and last of which read:—

THE SHAMROCK.

The spreading rose is fair to view,
And rich the modest violet's hue,
Or queenly tulip filled with dew,
 And sweet the lily's fragrance;
But there's a flower more dear to me
That grows not on a branch or tree,
But in the grass plays merrily
And of its leaves there are but three,
 'Tis Ireland's native shamrock.

.

Land of the West, my native isle,
May heaven's love upon you smile,
And banish foes that may beguile
 The lovers of the shamrock;
May God forever cherish thee
In peace and love and harmony,
And rank thee proud mid nations free,
Thus pray thy children fervently
 For Ireland and the shamrock.

OSCAR WILDE.

The poem was copied into the New York *Sun*, August 19, 1894, where it was noticed by the Rev. William J. McClure, of Mount Kisco, New York, who wrote a letter to the editor (published in the New York *Sun*, August 23, 1894) calling attention to a scrap album in his possession which contained a copy of the poem cut from the *Cork Weekly Herald* of the early eighties. Mr. McClure pointed out several variations in the lines and asked how Wilde's name came to be associated with the verses. In an editorial, August 31, 1894, the New York *Sun* commented upon Mr. McClure's letter and requested its namesake, the London *Weekly Sun*, to explain matters.

* Began as *The Sunday Sun*, May 10, 1891; continued as *The Weekly Sun* from January 8, 1893; resumed original title February 24, 1901 to January 3, 1909, when publication ceased.

Pall Mall Gazette

The Weekly Sun, September 16, reprinted Mr. McClure's communication, and under the heading of

IS IT PLAGIARISM?
WHAT SAITH MR. OSCAR WILDE?

added: "No comment of ours is necessary. All that remains is for Mr. Oscar Wilde to favour us with a word or two in elucidation of the singular mystery. . . . Mr. Dana's powerful organ having appealed to us, we, in turn, appeal to Mr. Wilde."

Wilde thereupon wrote the following letter (*Pall Mall Gazette*, September 20, 1894):—

THE ETHICS OF JOURNALISM.

To the EDITOR *of the* PALL MALL GAZETTE.

SIR,—Will you allow me to draw your attention to a very interesting example of the ethics of modern journalism, a quality of which we have all heard so much and seen so little?

About a month ago Mr. T. P. O'Connor published in the *Sunday Sun* some doggerel verses entitled "The Shamrock," and had the amusing impertinence to append my name to them as their author. As for some years past all kinds of scurrilous personal * attacks had been made on me in Mr. O'Connor's newspapers, I determined to take no notice at all of the incident.

Enraged, however, by my courteous silence, Mr. O'Connor returns to the charge this week. He now solemnly accuses me of plagiarising the poem he had the vulgarity to attribute to me.

This seems to me to pass beyond even those bounds of coarse humour and coarser malice that are, by the contempt of all, conceded to the ordinary journalist, and it is really very distressing to find so low a standard of ethics in a Sunday newspaper.—I remain, Sir, your obedient servant,

Sept. 18. OSCAR WILDE.

The following reply appeared in *The Pall Mall Gazette*, September 22, p. 3 †:—

* In a review of *Intentions* in *The Sunday Sun*, May 17, 1891, p. 1: "Has everybody seen this mad, mustardy-coloured thing of Oscar Wilde's? . . . At worst Mr. Wilde's *Intentions* may go to pave some Philistine Hell."

† Reprinted in *The Weekly Sun*, September 23, and in *The Pall Mall Budget*, September 27.

Pall Mall Gazette

To the EDITOR *of the* PALL MALL GAZETTE.

SIR,—Mr. Oscar Wilde's letter in your issue of yesterday calls for a few words of explanation from me. Let me in the first place say that we regret exceedingly the suggestion of plagiarism.

The story of the association of Mr. Wilde's name with the poem is a curious and perplexing one. Our own part in the matter is, however, easily explained. Some three months ago one of our correspondents sent to us in MS. a poem entitled "The Shamrock." The name "Oscar Wilde" was appended to it. Accompanying the poem was a letter in which our correspondent said, "I have copied this poem on 'The Shamrock' from an old Irish newspaper which I happened on by accident. It is so beautiful and its sentiment is so fine and tender that it came to me as a revelation. Oscar Wilde may be a flaneur and a cynic, but it is quite evident from this poem that deep down in his heart he has kept the fire of patriotism burning with something of a white purity. I think the poem is one which the *Weekly Sun* might well rescue from oblivion."

This then, Sir, was the way in which we came to give the poem publicity in the *Weekly Sun*, and this the spirit in which the name of the elegant ornament of polite society came to be connected with it in our pages.

Mr. Oscar Wilde places our ascription of the poem to himself on the level of certain "scurrilous attacks" which haunt his imagination. The suggestion is characteristic. I am not concerned here to defend the poem. It may be and doubtless is assailable, but even the most fastidious critic cannot deny that it is full of melodic charm and breathes a spirit of pure and exalted patriotism.

So conspicuous, indeed, was its elevation of tone that we were reluctant to believe it could have been the product of a mind like Mr. Oscar Wilde's, and were driven to take refuge in the charitable belief that it belonged to the period of a forgotten and generous youth. —Faithfully yours,

THE ASSISTANT EDITOR.

"Weekly Sun" Offices, Tudor-street, E.C., Sept. 21.

In that week's issue of *The Weekly Sun* (September 23, 1894) was published a letter from a correspondent in Cork, stating that the real author of the poem was a blind girl named Helena Callanan, an inmate of the Cork Blind Asylum. From this letter it appeared that *The Shamrock* was first published in the *Cork Weekly Herald* about 1881, and that it had been copied into various American papers and eventually found its way into an anthology called "Gathered Leaflets" or "Scattered Leaflets" in 1885 under the heading of "Cork Blind Asylum Poem."

A summary of the controversy is given in the London Letter of *The Critic*, New York, October 13, 1894.

Wilde's second letter (*Pall Mall Gazette*, September 25) was as follows:—

Pall Mall Gazette

THE ETHICS OF JOURNALISM.

To the EDITOR *of the* PALL MALL GAZETTE.

SIR,—The assistant-editor of the *Sunday Sun*, on whom seems to devolve the arduous duty of writing Mr. T. P. O'Connor's apologies for him, does not, I observe with regret, place that gentleman's conduct in any more attractive or more honourable light by the attempted explanation that appears in the letter published in your issue of to-day. For the future it would be much better if Mr. O'Connor would always write his own apologies. That he can do so exceedingly well no one is more ready to admit than myself. I happen to possess one from him.

The assistant editor's explanation, stripped of its unnecessary verbiage, amounts to this: It is now stated that some months ago, somebody, whose name, observe, is not given, forwarded to the office of the *Sunday Sun* a manuscript in his own handwriting, containing some fifth-rate verses with my name appended to them as their author. The assistant editor frankly admits that they had grave doubts about my being capable of such an astounding production. To me, I must candidly say, it seems more probable that they never for a single moment believed that the verses were really from my pen. Literary instinct is, of course, a very rare thing, and it would be too much to expect any true literary instinct to be found among the members of the staff of an ordinary newspaper; but had Mr. O'Connor really thought that the production, such as it is, was mine, he would naturally have asked my permission before publishing it. Great licence of comment and attack of every kind is allowed nowadays to newspapers, but no respectable editor would dream of printing and publishing a man's work without first obtaining his consent.

Mr. O'Connor's subsequent conduct in accusing me of plagiarism, when it was proved to him on unimpeachable authority that the verses he had vulgarly attributed to me were not by me at all, I have already commented on. It is perhaps best left to the laughter of the gods and the sorrow of men. I would like, however, to point out that when Mr. O'Connor, with the kind help of his assistant-editor, states, as a possible excuse for his original sin, that he and the members of his staff "took refuge" in the belief that the verses in question might

Pall Mall Gazette

conceivably be some very early and youthful work of mine, he and the members of his staff showed a lamentable ignorance of the nature of the artistic temperament. Only mediocrities progress. An artist revolves in a cycle of masterpieces, the first of which is no less perfect than the last.*

In conclusion, allow me to thank you for your courtesy in opening to me the columns of your valuable paper, and also to express the hope that the painful *exposé* of Mr. O'Connor's conduct that I have been forced to make will have the good result of improving the standard of journalistic ethics in England.—I remain, Sir, your obedient servant,

Worthing, Sept. 22. OSCAR WILDE.

[234]

Vol. LIX, No. 9212, October 2, 1894, p. 3. THE GREEN CARNATION.

Reprinted in *Miscellanies*, 1908, p. 175.

THE GREEN CARNATION.

To the EDITOR *of the* PALL MALL GAZETTE.

SIR,—Kindly allow me to contradict, in the most emphatic manner, the suggestion, made in your issue of Thursday last, and since then copied into many other newspapers, that I am the author of "The Green Carnation."

I invented that magnificent flower. But with the middle-class and mediocre book that usurps its strangely beautiful name I have, I need hardly say, nothing whatsoever to do. The Flower is a work of Art. The book is not.—I remain, Sir, your obedient servant,

OSCAR WILDE.

Worthing, [5 *Esplanade*], *Oct.* 1.

The review to which this letter referred was published in the issue dated September 27, p. 4, under the heading of "Satire À La Mode." It ended: "We can excuse the book only on the supposition that he [Wilde] wrote it himself. A man may certainly burlesque himself if he

*Mr. Oscar Wilde has described himself as a soul revolving in a cycle of masterpieces. "And that cycle," he said, on being asked why he did not collaborate, "is not a cycle made for two." (*The Theatre*, March 1895, Vol. xxv, No. 147, p. 185.)

Pall Mall Gazette

like; in fact, it would be a clever thing to do. Has Mr. Wilde done it?"

The Green Carnation was published anonymously, September 15, 1894, in the Pioneer Series of Heinemann's Novels (crown 8vo, cloth, 3s. net; ornamental wrappers, 2s. 6d. net) and was reprinted October 4 and 24 of the same year, in May 1895, May 1896 and December 1901. The name of the author, Robert Hichens, was added on the title-page after the third edition. The book was issued in New York by D. Appleton.

Pan

PAN. [Edited by Alfred Thompson.] London: John Sinkins, Publisher, 4 Ludgate Circus Buildings, E.C.



Folio; pink wrappers printed in black; price 6d. weekly (New Year's Number, 1s.).

The first number was dated September 25, 1880; publication continued until June 11, 1881, and possibly later.*

English Newspapers: Chapters in the History of Journalism, by H. R. Fox Bourne (Chatto & Windus), 1887, Vol. II, p. 309, has the following reference:—

. . . Even more disastrous to its promoters was another paper, *Pan*, which commenced smartly with illustrations by Alfred Thompson, and with contributions by Grenville Murray, Sala, and others, and which very soon collapsed, being edited during part of its short career by David Anderson.

[235]

Vol. I, No. 1, September 25, 1880, p. 15. PAN.—A VILLANELLE.

* The British Museum has no copy of *Pan*, though the periodical ran for at least nine months in 1880-1881.

Pan



PAN.—A VILLANELLE.

O Goat-foot God of Arcady!
 Cyllene's shrine is grey and old;
This northern isle hath need of thee!

No more the shepherd lads in glee
 Throw apples at thy wattled fold,
O Goat-foot God of Arcady!

Nor through the laurels can one see
 Thy soft brown limbs, thy beard of gold:
This northern isle hath need of thee!

Then leave the tomb of Helicé,
 Where nymph and faun lie dead and cold,
O Goat-foot God of Arcady;

For many an unsung elegy
 Sleeps in the reeds our rivers hold:
This northern isle hath need of thee.

And Thine our English Thames shall be,
 The open lawns, the upland wold,
O Goat-foot God of Arcady,
This northern isle hath need of thee!

OSCAR WILDE.

Not reprinted.

Pan, Double Villanelle, first published (so far as is known) in *Poems,* 1909, pp. 243-244, is taken from a manuscript version.

The following parody was published in *The Whitehall Review*, Vol. IX, No. 21, September 30, 1880, p. 414:—

Pan

A VILLANEE.

Commissioner of Lunacee!
An inquirendo come and hold;
For Oscar Wilde hath need of thee!

Flings to the world in wild frenzee
A poem on "a wattled fold,"
Commissioner of Lunacee.

In his strange verse none sense can see;
He raves of "limbs and beards of gold,"
He really hath great need of thee!

Anon he says, "A hell I see!"
And talks of satyrs dead and cold:
Commissioner of Lunacee.

And many an untold idiocee,
With little meaning, is enrolled:
He verily hath need of thee.

A Bedlamite as mad as he
No open doors should ever hold.
Commissioner of Lunacee,
You see he has great need of thee!

N. W.

Walter Hamilton in his *Parodies,* Vol. VI, p. 66, reprints this under the title of A VILLANELLE. (*After Mr. Oscar Wilde.*), and substitutes the name of Frank Danby for N. W. as the author. Mrs. Frankau, the well-known novelist under the pseudonym of "Frank Danby," writing in *M.A.P.*, September 4, 1909, in reference to her earliest literary efforts, stated that her "first success" was a "Villanelle" which she "wrote in imitation of Oscar Wilde and sent to Mr. Edmund Yates, who was then editing the *World.*"

Several fragments of manuscript of the poem exist, and one in a complete form, which varies only slightly from the text printed in *Pan.*

[236]

Vol. I, No. 16, January 8, 1881. *Pan* Musical Supplement. TO HELEN (SERENADE OF PARIS).

Reprinted as *Serenade* (*For Music.*) in *Poems,* 1881, pp. 92-94.

Issued as a separate supplement, the outside page forming the title-page (see facsimile), the two inside pages containing the words with music by Frederick H.

Cowen. On the reverse of the second leaf [p. 4] the words are repeated as follows:—

TO HELEN

(Serenade of Paris.)

THE western wind is blowing fair
Across the dark Ægean sea,
And at the secret marble stair
My Tyrian galley waits for thee!
Come down! the purple sail is spread,
The watchman sleeps within the town;
O leave thy lily-flowered bed,
O lady mine, come down, come down,
O lady mine, come down.

The waning sky grows faint and blue,
It wants an hour still of day;
Aboard! aboard! my gallant crew,
O lady mine, away, away!
O noble pilot, steer for Troy,
Good sailor, ply the labouring oar;
This is the queen of life and joy,
And we must leave the Grecian shore.
O noble pilot, steer for Troy,
Good sailor, ply the lab'ring oar;
O loved as only loves a boy,
O loved for ever, evermore.

The only copy known was sold at Hodgson's, June 12, 1913, for £2, 2s. It was catalogued as,

230 Wilde (O.)—To Helen, words by Oscar Wilde, the music by F. H. Cowen, 2 ll. folio, *with plate* * 1881

The lines were contributed to *Pan* in response to the following letter from Alfred Thompson:—

Clarence Chambers,
Haymarket.
Dec 2 1880

My dear Wilde

Will you do me two or 3 verses of eight lines each for a romance music by F. H. Cowen we mean to publish in PAN—as soon as possible—Title, *Happy Tears*. Subject, a young lady not certain of love discovers it exists to her delight, hinc illæ lachrymæ. Yrs ever

A. THOMPSON.

* The plate, *Rubinella*, by Sir Frederick Leighton, P.R.A., was issued as an extra supplement illustrating a sonnet by W. C. K. Wilde on p. 4 of the same issue.

PAN MUSICAL SUPPLEMENT, JAN. 6, 1895.

Pan Musical Supplement

PAN'S

SPECIAL NEW YEAR'S NUMBER.

TO

HELEN,

(SERENADE OF PARIS.)

BALLAD BY F. H. COWEN.

WORDS BY OSCAR WILDE.

PAN OFFICE, 4, LUDGATE CIRCUS BUILDINGS, LONDON, E.C.

[236]

Reduced facsimile of title-page

Pan

Another musical setting (of the first, second and fifth stanzas only) has a lithographed wrapper, with the design of a drooping lily in a pot, and is inscribed:— OSCAR WILDE'S | SERENADE | WORDS AND MUSIC | BY | O. WILDE | NEW YORK: | BRENTANO BROTHERS | 5 UNION SQUARE | (COPYRIGHT 1882 BY BRENTANO BROS.)

It is doubtful if this was actually published. Messrs. Brentano can give no particulars of it; the only copy examined is apparently a rough proof.

Under the title of *Ballad of the Greek Seas*, with a German verse translation by Maurice Fanshawe, the whole poem has been set to music by H. V. Jervis-Read (Ascherberg, Hopwood & Crew, Ltd., 1911).*

The World, January 5, 1881, p. 20, announced:—

The New Year's Number of PAN will contain drawings by Sir Frederick Leighton, P.R.A., and Frederick Sandys. Ballad by F. H. Cowen; Words by Oscar Wilde. Contributions by G. A. Sala, Hawley Smart, Dutton Cook, Hon. Lewis Wingfield, J. Palgrave Simpson, E. C. Grenville Murray, Clement Scott, Gilbert à Beckett, &c. A DOUBLE CARTOON BY ALFRED THOMPSON. PAN, New Year's Number, Saturday, Jan. 8, price 1s.—4 Ludgate-circus, and all News-agents.

Serenade as given in *Poems*, 1881, and in all subsequent editions, consists of five stanzas of eight lines each. In the version set to music in *Pan* the first and last stanzas only are given, with some variations, two lines from the fourth stanza,

> This is the Queen of life and joy
> Whom we must bear from Grecian shore!

being incorporated into the last stanza.

[237]

Vol. I, No. 31, April 23, 1881, p. 4. IMPRESSIONS. I. LES SILHOUETTES. II. LA FUITE DE LA LUNE.

Reprinted in *Poems*, 1881, pp. 145-146.

La Fuite de la Lune was first published as Part III of *Lotus Leaves* in *The Irish Monthly*, February 1877.

*Sung by William Higley at the Æolian Hall, London, on June 1, 1910. The programme in which the words of the song are printed in full is dated May 10, the concert being postponed on account of the death of Edward VII.

Paris Illustré

[238]

PARIS ILLUSTRÉ. A Weekly Journal. Paris: Boussod, Valadon & Co. New York and London: The International News Company.

Small folio; pictorial wrappers printed in colours; price 25 cents [or 9d.] weekly.

Printed by A. Lahure in Paris and issued simultaneously in Paris, New York and London.

The first number in English, No. 40, was dated October 6, 1888, with the pagination (630, etc.) of the corresponding French edition. The English edition was discontinued with No. 100, Christmas Number, 1889-90, dated November 30, 1889.

Vol. II, No. 65, March 30, 1889, pp. 203, 206, 207, 209.
THE BIRTHDAY OF THE LITTLE PRINCESS.

Reprinted in *A House of Pomegranates*, 1891, pp. 27-61, under the title of *The Birthday of the Infanta.*

Before its publication in *A House of Pomegranates* in 1891 the story was translated into Dutch by Dr. P. H. Ritter and published in *Fantäsien naar het engelsch van Oscar Wilde* (Utrecht, 1889), the volume containing also three of the stories in *The Happy Prince.*

Simultaneously with the English publication a French translation, *L'Anniversaire de la Naissance de la Petite Princesse*, appeared in the Paris edition of *Paris Illustré.*

"I am delighted at what you say about the *Little Princess.* In point of style it is my best story. . . . I thought of it in black and silver and the French makes it pink and silver." (Oscar Wilde in a letter to a friend.)

[238a]

PARIS ILLUSTRÉ. Journal Hebdomadaire. F. C. Dumas, Directeur Artistique. Paris: A. Lahure, Imprimeur-Éditeur, 9 rue de Fleurus; Boussod, Valadon & Cie., 9 rue Chaptal.

Small folio; pictorial wrappers printed in colours; price 75 centimes weekly.

Began in 1883 and was discontinued with Vol. VIII, No. 117, March 29, 1890.

Vol. II, No. 65, March 30, 1889, pp. 203, 206, 207, 209.
L'ANNIVERSAIRE DE LA NAISSANCE DE LA PETITE PRINCESSE.

The Picture Magazine

[239]

THE PICTURE MAGAZINE. London: George Newnes Ltd., Southampton Street, Strand, W.C.

Quarto; pink wrappers printed in red; price 6d. monthly.

Vol. V, No. 26, February 1895, p. 101. TO MY FRIEND LUTHER MUNDAY.

Under the heading of "Autographs" the following stanzas are reproduced in facsimile of the author's manuscript:—

To my friend Luther Munday

The Thames nocturne of blue and gold
Changed to a harmony in gray
A barge with ochre-coloured hay
Stirred from the wharf: and chill and cold

A yellow fog came creeping down
The river, till the houses walls
Became like shadows, and S. Paul's
Loomed, a great bubble, o'er the town.

And one pale woman, all alone,
The daylight kissing her wan hair,
Loitered beneath the gas lamp's flare,
With lips of flame and heart of stone.

OSCAR WILDE.

Jany 91.

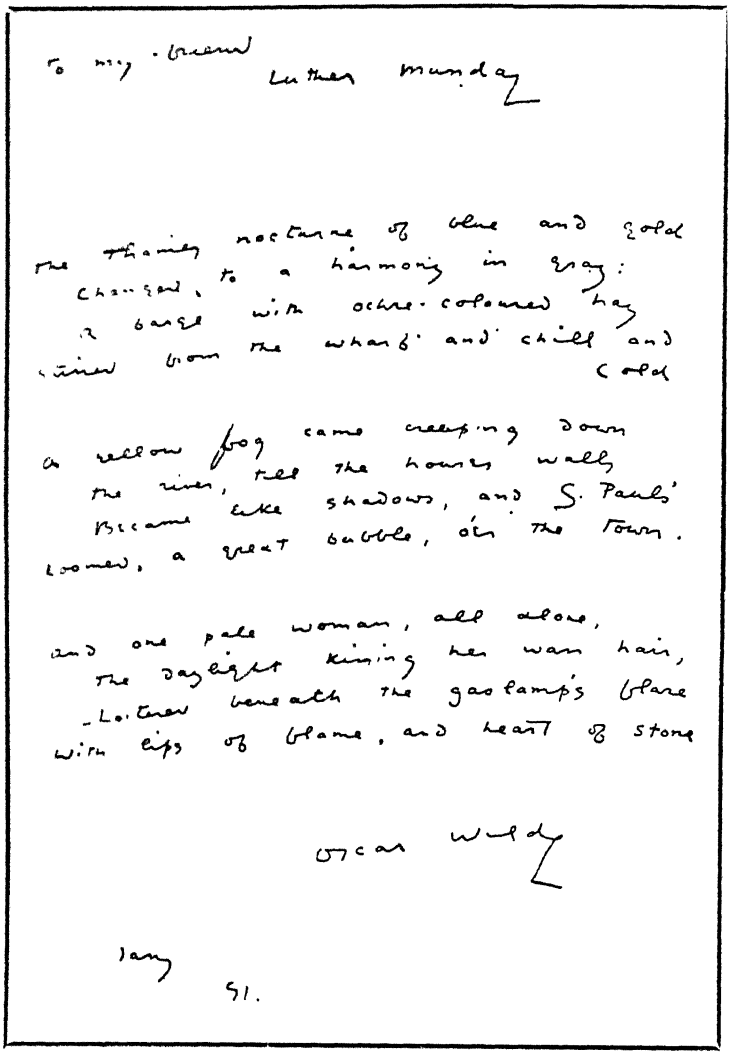
Below is printed,

FACSIMILE OF POEM BY OSCAR WILDE.

Mr. Oscar Wilde contributes some of his prettiest fancies to the albums of his friends. The above hitherto unpublished poem is from the collection belonging to Mr. Luther Munday. It was written by the poet and dramatist at the time Mr. Munday was presiding over the destinies of the now defunct Lyric Club. With Mr. Munday's permission, we are able to give a facsimile of the poem—three verses in the true Wildean flavour and colour, in the author's characteristic handwriting.

In *Notes and Queries*, August 1, 1905 (Series IX, Vol. XII), p. 85, a correspondent quoted the version given above with "blame" for "flame" in the last line.

The first publication of the poem, consisting of four stanzas, was in *The World*, March 2, 1881, under the title



To my dearest
Luther Monday

The thames nocturne of blue and gold
Changed, to a harmony in grey:
A barge with ochre-coloured hay
Came down the wharf and chill and
cold

A yellow fog came creeping down
The river, red the houses walls
Became like shadows, and S. Pauls'
Loomed, a great bubble, o'er the Town.

And one pale woman, all alone,
The daylight kissing her wan hair,
Loitered beneath the gas lamp's glare
With lips of flame, and heart of stone

Oscar Wilde

Jany
91.

[239]
Reduced facsimile of manuscript

Picture Magazine

of *Impression de Matin.* (See No. 295.) It was included in *Poems*, p. 85, in the same year.

In *A Chronicle of Friendships* by Luther Munday (London: T. Werner Laurie) [1912], pp. 98-99, the poem is reprinted, with a reduced facsimile of the original manuscript as reproduced here on p. 176.

The Queen

[240]

THE QUEEN. The Lady's Newspaper and Court Chronicle. London: 346 Strand, W.C.



Folio; price 6d. weekly. Christmas Number (price 1s.); pink wrappers printed in black.

"Started in 1861 by S. O. Beeton, and carried on with difficulty for some while as a miscellany of news and gossip for ladies' reading, with fashion-plates as its principal illustrations, the *Queen* began to be prosperous only after it had been bought by Horace Cox, the versatile and speculative deputy assistant judge of the Middlesex sessions, and was placed under the same management as the *Field*, of which he was also proprietor." (*English Newspapers* by H. R. Fox Bourne, 1887. Vol. II, pp. 295-296.)

Vol. LXXXIV, No. 2189, Christmas Number, December 8, 1888, pp. 742-743. ENGLISH POETESSES.

The article deals principally with Elizabeth Barrett

Queen

Browning, who "of all the women in history . . . is the only one that we could name in any possible or remote connection with Sappho."

Reprinted in *Miscellanies*, 1908, pp. 110-120.

Rose Leaf and Apple Leaf

Included in this list for convenience of reference, though not in any sense a periodical publication, is *Rose Leaf and Apple Leaf*, a volume of poems by Rennell Rodd to which Wilde supplied an introduction which he called *L'Envoi*. The book was issued in two styles:—

[241]

(i) Ordinary Edition

ROSE LEAF | AND | APPLE LEAF | BY | RENNELL RODD | WITH AN INTRODUCTION BY | OSCAR WILDE | [device of a wax seal] | PHILADELPHIA | J. M. STODDART & Co | 1882 | COPYRIGHT, 1882, BY J. M. STODDART & Co. |

Crown 8vo (7 by 4¾ in.); pp. 115; price $1.

Collation:—Three blank leaves; half-title (ROSE LEAF AND APPLE LEAF.), reverse blank, 1 leaf; title-page (in red and black), reverse blank, 1 leaf; Contents, 1 leaf (pp. 5-6); half-title (OSCAR WILDE.), design on reverse, 1 leaf; text of *L'Envoi*, 9 leaves (pp. 11-28); design, reverse blank, 1 leaf; half-title (RENNELL RODD.), reverse blank, 1 leaf; Dedication, reverse blank, 1 leaf; text of the poems, including designs and blank pages, 41 leaves (pp. 35-115), the reverse of the last leaf being blank; four blank leaves.

*Signatures**:—[i] (3 leaves), [1] to 7 (7 sheets of 8 leaves) and 8 (5 leaves); laid paper, top edges gilt, sides uncut.

Cream-coloured linen boards, printed in red on the front side, ROSE LEAF | AND | APPLE LEAF | with the seal-design in gold below; green end-papers.†

* Between the Contents leaf, pp. 5-6, and the first leaf of *L'Envoi*, p. 11, is only one leaf, which may be reckoned as pp. 7-8 or 9-10. The signatures from 2 to 8 are on pages 19, 35, 51, 67, 83, 99 and 115 respectively.

† Some copies have end-papers of plain green paper; others of green paper with a flowered pattern.

Rose Leaf and Apple Leaf

The fourteen illustrations, which are by J. E. Kelly, consist of five full-page designs (on pp. [10], [29], [61], [71] and [81]) and nine vignette tail-pieces (on pp. 36, 38, 43, 51, 55, 67, 90, 106 and 115).

Pp. 11-28. L'ENVOI.

Reprinted in *Miscellanies*, 1908, pp. 30-41.

[242]

(ii) Edition de Luxe

ROSE LEAF | AND | APPLE LEAF | BY | RENNELL RODD | WITH AN INTRODUCTION BY | OSCAR WILDE | [device of a wax seal] | PHILADELPHIA | J. M. STODDART & Co. | 1882 | COPYRIGHT, 1882, BY J. M. STODDART & Co. |

Crown 8vo (6½ by 4¼ in.*); pp. 115; price $2.50.

Collation:—Six blank leaves; half-title (ROSE LEAF AND APPLE LEAF.), 1 leaf; title-page (in red and brown†), 1 leaf; Contents, 2 leaves (pp. 5, 6); half-title (OSCAR WILDE.), 1 leaf; design, 1 leaf; text of *L'Envoi*, 18 leaves (pp. 11-28); design, 1 leaf; half-title (RENNELL RODD.), 1 leaf; Dedication, 1 leaf; text of the poems, including designs, 74 leaves; four blank leaves.

Signatures:—[i] (4 leaves), 1 to 13 (13 sheets of 8 leaves) and 14 (4 leaves).

The book is printed throughout in brown ink (on the front only of each leaf) on a thin transparent hand-made paper with roughly deckled edges, 112 leaves in all; top edges gilt, sides uncut. The book is interleaved throughout with a thin leaf of green tissue (104 in all), all edges cut, varying in size (about 6 by 3½ in.), the first being between the fifth and sixth leaves, and the last between the 107th and 108th leaves.

Parchment covers, lettered on the back, POEMS | RENNELL | RODD | , the first word in red, the others in black. On the front side the title-page is reproduced, without the publishers' imprint, etc., the words ROSE LEAF and APPLE LEAF being in red and the rest in black.

* The size of the leaves varies considerably.

† The title-page is identical with that of the ordinary edition, except that a period (.) is added after the abbreviation "Co." in the publishers' imprint at the foot of the page and in the line relating to copyright below the seal. The reproduction on page 181 is taken from the ordinary edition. In both editions the words ROSE LEAF and APPLE LEAF and the seal-device are printed in red.

The Daisy
and Other Poems
by
Rennell Rodd
also an *Introduction*
by
OSCAR WILDE



··PHILADELPHIA··
Printed for J. M. Stoddart & Co.
·1882·

[241]

Facsimile of sketch for title-page afterwards cancelled

ROSE LEAF

AND

APPLE LEAF

BY

RENNELL RODD

WITH AN INTRODUCTION BY

OSCAR WILDE



PHILADELPHIA
J. M. STODDART & CO
1882

Copyright, 1882, by J. M. STODDART & CO

[241]

Facsimile of title-page

Rose Leaf and Apple Leaf

The seal-device is printed in black and over-printed in red; white "moiré" end-papers, the reverse of the fly-leaf having pasted on it a leaf of the transparent paper on which the book is printed. Round the edges inside the parchment covers is stamped a dentelle border in gold.

The text of the two editions is identical; but where in the ordinary edition the reverse of a leaf is blank (*i.e.* pp. 2, 4, 30, 32, 34, 60, 62, 64, 72, 74, 82 and 116) the corresponding leaf in the *édition de luxe* is omitted. Pages 9-10 are omitted in both editions. Thus, from the half-title page to the last page of text, there are in the ordinary edition 57 and in the *édition de luxe* 102 printed leaves.

The Publishers' Weekly, New York, October 7, 1882 (p. 478), gives the following description of the *édition de luxe*:—

> **Rodd, Rennell.** Rose leaf and apple leaf; with an introduction by Oscar Wilde. Phil., J. M. Stoddart & Co., 1882. 115 p. il. S.* vellum, $2.50.
>
> A volume of short poems, characterized by Oscar Wilde as "verses full of sweet sadness, and yet full of joy"; they were written by a young English friend of his, of whom he speaks at length in his introduction. The volume is most noticeable for its peculiar and original get-up, both inside and outside; it is printed on transparent parchment paper, with irregular uncut edges—the printing being only on one side of the sheet, and in brown ink—and has bound between each leaf a sheet of green tissue-paper; the verses have Japanese head and tail-pieces in red brown ink; the cover is flexible white vellum simply, with the title on the front cover in red and black, and a medallion in red imitating an antique seal; the cover linings are thick white watered paper.

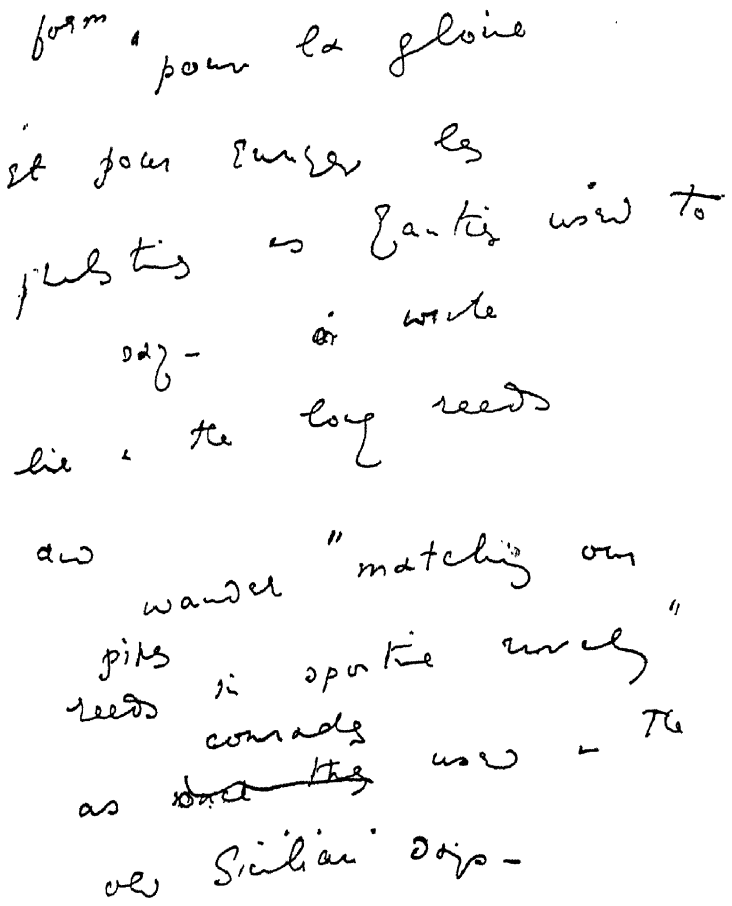
Walter Hamilton, in *The Æsthetic Movement in England*, 1882, describes it as:—

> A dainty little volume of poems clothed in most exquisite attire. The printed matter occupies one side only of a thin transparent sheet of hand-made parchment paper, interleaved with pale apple green, the delicate tint of which shows through the printed page in a manner most grateful to the reader's eyes. The illustrations are of a decidedly Japanese type, and the outer case is of white vellum. Oscar Wilde's introduction (though written in prose) reads like a poem in praise of a poem, for his language is rich and musical, though perhaps his style may be thought a trifle involved.

In Mosher's edition of 1906 (Portland, Maine) is

* "S" signifies 16mo—that is, according to American reckoning, a book of which the leaves measure less than 17½ cm. and more than 15 cm., the size of a 12mo.

J.M STODDART & Co
PUBLISHERS
PHILADELPHIA.



L'ENVOI
Facsimile of original manuscript

Rose Leaf and Apple Leaf

printed a letter from J. M. Stoddart, the original publisher, from which the following is extracted:—

The paper used in the *édition de luxe* was a remainder which we found in the possession of a Philadelphia paper dealer (Charles Megargee, if I remember correctly), and was made at the famous Rittenhouse Mill on the Wissahickon (near Philadelphia and said to be the first paper mill in America), for the (new) Government of the United States at the time of the first issue of bonds or paper money. It therefore has a historical interest as well as a unique character.

I think this edition was not over 250 copies and price $1.75, but Brentano sold many of these for $3.00 and more, after having secured Wilde's autograph on the cover. . . . I think the whole credit for the green leaves and the general oddity of the make up belongs to our office altho' Wilde may have been consulted. Of course you recognise the reproduction of his seal.

Ernst Bendz in *Notes on the Literary Relationship between Walter Pater and Oscar Wilde*,* points out that passages in *L'Envoi* had been used by Wilde in his lecture on *The English Renaissance* which he delivered during his tour in America in 1882, and that "the first paragraphs" of *L'Envoi* "may be fairly defined as an epitome of plagiarisms from Pater's essay on Giorgione, etc."

The history of this book is of considerable interest.†

James Rennell Rodd,‡ born in 1858, was a contemporary of Wilde at Oxford. He was educated at Balliol and won the Newdigate Prize for English Verse, with a poem on Sir Walter Raleigh, in 1880, two years after Wilde had carried off the same prize with *Ravenna*. Both contributed to *Waifs and Strays* and other ephemeral magazines of the period.

In 1881 Rodd published through David Bogue, the publisher of Wilde's *Poems*, a volume of verse called *Songs in the South*, dedicated to his father, and in a presentation copy, inscribed "Rennell to Oscar. July 1880," wrote the following prophetic lines:—

Al tuo martirio cupida e feroce
Questa turba cui parli accorrera;
Ti vertammo a veder sulla tua croce
Tutti, e nessuro ti campiagnera.

* *Sonderabdruck aus den Neuphilogischen Mitteilungen*, Helsingfors: Aktiebolaget Handelstryckeriet, 1912, pp. 91-127.

† The best account is by T. B. Mosher in a bibliographical note (pp. 95-100) to the edition of *Rose Leaf and Apple Leaf* published by him at Portland, Maine, U.S.A., in 1906.

‡ Now Sir James Rennell Rodd, G.C.V.O., British Ambassador at Rome.

Rose Leaf and Apple Leaf

This copy was sold for £11 at Sotheby's on July 27, 1911. It was catalogued as follows:—

219 Rodd (Rennell, now Sir Rennell Rodd, *English Ambassador at Rome*), Songs in the South, 1881, *presentation copy to Oscar Wilde, original vellum, covers bound in, uncut* *sm. 4to*
On the title-page are four lines of Italian verse in the author's handwriting, which may be translated as follows: "At thy Martyrdom the greedy and cruel crowd to which thou speakest will assemble; all will come to see thee on thy cross, and not one will have pity on thee!"—RENNELL TO OSCAR, July, 1880.

During his visit to America in 1882 Wilde had the volume reprinted under the title of *Rose Leaf and Apple Leaf*, adding to it an introduction, *L'Envoi*, which has given to the book a *réclame* which the poems alone would never have achieved. It is usually said that the book was issued without Rodd's consent, but a letter quoted by Mosher disposes of this theory.

In this letter, dated October 6, 1882, Rodd wrote to Stoddart, the publisher of the book in Philadelphia:—

I had not till lately seen the little edition,—which is charming. I have seen no *édition de luxe* in England to compare with it. . . . I have to thank you for the great care and delicacy with which this little book has been published.

Later, however, Rodd wrote to Stoddart to this effect:—

Since I have read the introduction I am not over pleased at the way in which I find myself identified with much that I have no sympathy with. . . . There is one thing in it that has annoyed me excessively, and had I had a proof I should not have allowed it to stand. The dedication is too effusive. I have written to Mr. Wilde on this score, but if he does not write to you, I must ask you as a personal favour to see to it. I want to have it removed from all copies that go out for the future.

The dedication [p. 33] reads:—

TO
OSCAR WILDE—
"HEART'S BROTHER"—
THESE FEW SONGS AND MANY SONGS TO COME.

In addition to this "effusive" dedication, for which Wilde clearly was responsible, the book was "edited" by the omission of two poems, *Lucciole* and *Maidenhair*, which had appeared in *Songs in the South*. At the same time Wilde added nine of Rodd's poems which had not previously been collected.

One of these new poems was entitled *The Daisy* (p. 86):—

With little white leaves in the grasses,
Spread wide for the smile of the sun,
It waits till the daylight passes,
And closes them one by one.

Rose Leaf and Apple Leaf

I have asked why it closed at even,
And I know what it wished to say:
There are stars all night in the heaven,
And I am the star of the day.

The Daisy was originally intended to be used as the title of the new volume. A facsimile of the proposed title-page, taken from the original sketch formerly in the possession of J. M. Stoddart, is here given (p. 180).

Rodd's letters prove conclusively that it was the introduction and the dedication to which he took exception and not, as is usually supposed, the bizarre get-up of the *édition de luxe*. The dedication was not cancelled as a new edition of the book was not called for.

Of the two editions described above the *édition de luxe* is usually supposed to be the earlier. But, judging from the signatures and the pagination, it is clear that the ordinary edition was printed first. Both were probably published simultaneously. In any case the interval between the two must have been short, as both are dated 1882. The *édition de luxe* was published not later than the beginning of October.

Routledge's Christmas Annual

[243]

ROUTLEDGE'S CHRISTMAS ANNUAL. | THE | GREEN ROOM | STORIES BY THOSE WHO FREQUENT IT | [Portrait] | EDITED BY | CLEMENT SCOTT | LONDON: | GEORGE ROUTLEDGE & SONS | BROADWAY, LUDGATE HILL. | NEW YORK: 416 BROOME STREET | [1880]

Small 4to (8¼ by 6½ in.); pictorial coloured wrappers; all edges cut; price 1s.

[243a]

The same: in green cloth boards (wrappers bound in), stamped in gilt on the front side THE GREEN ROOM | [device of a head] | *Contributor's Copy* | ; all edges gilt.

Pages 66-68. SEN ARTYSTY; OR, THE ARTIST'S DREAM. By Madame Helena Modjeska. (Translated from the Polish by Oscar Wilde.)

Reprinted in *Poems*, 1908, pp. 281-285.

Routledge's Christmas Annual

The poem contains about one hundred lines of blank verse, beginning:

> I too have had my dreams: ay, known indeed
> The crowded visions of a fiery youth
> Which haunt me still.

Writing from Keats House, Tite Street, Chelsea, to the editor, Wilde said: "Whatever beauty is in the poem is due to the graceful fancy and passionate artistic nature of Madame Modjeska," he himself being "really only the reed through which her sweet notes have been blown." The whole letter was printed by Mrs. Clement Scott in *The Free Lance*, February 17, 1906.

A "puff preliminary" or literary note to be sent out to the Press exists in Wilde's handwriting:—

> Mr. Clement Scott's Theatrical Annual of this year, *The Green-Room*, will contain a poem by Madame Modjeska entitled "Sen Artysty" or "The Artist's Dream." It is translated into English by Mr. Oscar Wilde.

The following fragment of manuscript shows many variations from the published text:—

> I too have had my dreams: ay known too well
> The crowded visions of a fiery youth
> Which haunt me still.
>
> Methought that once I lay
> Within some garden-close when the new Spring
> Brake like a bird from winter, [this wide world
> Seemed fallen slumbering in a trance of loveliness:]
> and the sky
> Was sapphire [flame] vaulted: the pure air was soft:
> The strange and secret life of the young trees
> Swelled in the green and tender bark or burst
> To buds of sheathèd emerald: violets
> Peered from their nooks of hiding places half afraid
> Of their own loveliness, the vermeil rose
> Opened its heart, and the bright star flower
> Shone like a star of morning—butterflies
> In burnished livery of brown and gold
> Took the white lilies as their pavilions
> And seats of pleasunce—overhead a bird
> Made snow of [the peach] all the blossoms as he flew
> To charm the woods with singing—

Routledge's Christmas Annual

the whole world
Seemed waking to delight and yet and yet
My soul was full of leaden heaviness.
No joy had I in nature—the bright bird
Sang out of tune for me, and the sweet flowers
Seemed but a [mockery] pageant, an unreal show
That mocked my heart—for like the fabled snake
That stings its [self] to anguish so I [lay]
Self tortured, self tormented—what to me
Ambitions slave was crimson stalkèd rose
Or golden sceptred lilies—the bright bird
Sang
but when the sun
Dropt purple sailed into the g east
Lo from the fiery heart of the gt orb
Came one whose form of beauty far outshone
The most bright vision of this mortal earth.
Clad was she in a robe more wh. than flame
Or furnace heated brass, [and] upon her head
She bare [the laurel] a crown of laurels and like some star
That falls fr the high heavens suddenly
Passed to my side : and leaping up I cried
O much

The St. James's Budget

THE ST. JAMES'S BUDGET. A Weekly Edition of *The St. James's Gazette*. With a Special Summary of News. London : Dorset Street, Whitefriars, E.C.

Folio; blue wrappers printed in black; price 6d. weekly.

Established July 3, 1880; continued in various forms to date.

[244]

Vol. XX, No. 522, June 27, 1890, p. 15. MR. OSCAR WILDE'S "BAD CASE."

From *The St. James's Gazette*, June 26, 1890.

The review of *Dorian Gray*, to which this letter was a reply, appeared in the same issue, pp. 4-5, being reprinted from *The St. James's Gazette* of June 24.

[245]

Vol. XXI, No. 523, July 4, 1890, pp. 4-6. MR. OSCAR WILDE AND THE "ST. JAMES'S GAZETTE."

From *The St. James's Gazette*, June 27, 28, 30, 1890.

St. James's Budget

The title of each letter is not given as in *The St. James's Gazette*, all three letters being reprinted under the one heading given above, with the following editorial additions:—

"Realizing the Non-Existent."

Mr. Oscar Wilde has during the week continued the defence of his novelette "The Picture of Dorian Gray." Writing under date of June 26, he says:—

"In your issue of to-day," etc.

The next letter has the sub-heading, "No Need for Advertisement," and the last, "The Immortality that it Deserves."

The St. James's Gazette

THE ST. JAMES'S GAZETTE. [Edited by Sidney James Low.] London: Dorset Street, Whitefriars, E.C.

Folio; price 1d. daily.

Founded on May 31, 1880, by Frederick Greenwood, after a change of proprietorship of *The Pall Mall Gazette*, of which he had been editor from its beginning. Amalgamated with *The Evening Standard*, March 13, 1905.

See also *The St. James's Budget*.

[246]

Vol. XX, No. 3135, June 26, 1890, p. 4. MR. WILDE'S "BAD CASE."

Reprinted in *Miscellanies*, 1908, pp. 135-136.

[247]

Vol. XX, No. 3136, June 27, 1890, p. 5. MR. OSCAR WILDE AGAIN.

Reprinted in *Miscellanies*, 1908, pp. 136-140.

[248]

Vol. XX, No. 3137, June 28, 1890, p. 5. MR. OSCAR WILDE'S DEFENCE.

Reprinted in *Miscellanies*, 1908, pp. 140-143.

[249]

Vol. XX, No. 3138, June 30, 1890, p. 5. MR. OSCAR WILDE'S DEFENCE.

Reprinted in *Miscellanies*, 1908, pp. 143-145.

These four letters were writen in reply to a violent attack, under the title of "A Study in Puppydom" (June 24, 1890, pp. 3-4) on *The Picture of Dorian Gray*, which had just been published in the July number of *Lippincott's Monthly Magazine*.

St. James's Gazette

See also *The Daily Chronicle*, July 2, and *The Scots Observer*, July 12, August 2 and 16, 1890.

[250]

Vol. XXIV, No. 3654, February 27, 1892, p. 4. MR. OSCAR WILDE EXPLAINS.

Reprinted as *Lady Windermere's Fan: An Explanation* in *Miscellanies*, 1908, pp. 168-169.

A letter to the editor in reply to a suggestion (February 22, 1892) that Wilde had made certain changes in the end of the first act of *Lady Windermere's Fan* in response to criticisms in the Sunday papers of February 21, the day after the first production of his play.

See also letters in *The Outlook*, October 21 and 28, 1911; and pp. 390-391 of this *Bibliography*.

The St. Moritz Post

[251]

THE ST. MORITZ POST, DAVOS AND MALOJA NEWS. Edited by F. de Beauchamp Strickland. St. Moritz, Engadine, Switzerland. Printed by Simon Tanner.

Small folio; decorated wrappers; price 1 fr. 50.

Started in 1887 and published every Saturday during the summer season (June to September) and the winter season (October to April), price 30 centimes, the contents consisting chiefly of lists of visitors.

Special Christmas Number* [December 20] 1888, p. 8 AUTUMN.

AUTUMN

by

OSCAR WILDE

The lilies withered chalice falls
Around its rod of dusty gold,
And from the beech-trees on the wold
The last wood pigeon coos and calls.

The gaudy leonine sun flower
Hangs black and barren on its stalk,
And down the windy garden-walk
The dead leaves scatter hour by hour.

* Between Vol. IV, No. 8, December 15, and Vol. IV, No 9, December 22, 1888.

The St. Moritz Post Davos and Maloja News

Edited by F. DE BRANCHARD STRICKLAND.

SPECIAL

CHRISTMAS NUMBER

1888

PUBLISHED AT
ST. MORITZ
ENGADINE
SWITZERLAND

PRINTED BY
SIMON TANNER
SAMADEN
ENGADINE
SWITZERLAND

[251]
Reduced facsimile of title-page

St. Moritz Post

Pale privet-petals, white as milk,
Are blown into a snowy mass:
The roses lie upon the grass
Like little shreds of crimson silk.

This poem originally appeared as *Le Jardin* in *Our Continent*, Philadelphia, February 15, 1882, p. 9, under which title it is reprinted in *Poems*, 1908, p. 245; 1909, etc., p. 221.

The following description of the Christmas Number appeared in the weekly issue dated December 22nd, on p. 179:—

Our Christmas Number.

The special Christmas number of this paper was published last week and is in addition to, and separate from, the ordinary issue. It contains contributions from the following well known writers: MISS BRADDON, Author of "Lady Audley's Secret" etc. HONBLE. MRS. LIONEL TOLLEMACHE. MRS. MAIN (Mrs. Fred Burnaby), Author of "The High Alps in Winter", etc. MRS. BANCROFT (Marie Wilton). E. M. LYNCH, Author of "A Thousand Blunders". J. ADDINGTON SYMONDS, Author of "The Italian Renaissance", etc. ARTHUR W. PINERO, Author of "The Magistrate", "Sweet Lavender", etc. OSCAR WILDE. SAMUEL J. CAPPER, Author of "The Shores and Cities of the Boden See", etc. Rev. W. A. B. COOLIDGE (Editor of "The Alpine Journal"). The Author of "The Coming of John Treherne", etc. DR. HOLLAND, of St. Moritz, and DR. HUGGARD, of Davos-Platz, and also an article entitled "Whist Whittlings" by H. Pole. With each copy is presented a supplement of three photographic prints, of views of St. Moritz, Davos and Maloja. The whole is enclosed in an artistic, and specially designed cover, and forms a suitable means of sending greetings to friends at home. Price fr.1.50 a copy. Packed flat in stiff cardboard post free in Switzerland fr.1.75, within the postal union fr.2.——Early orders are requested, and should be sent direct to the Editor, St. Moritz (Engadine, Switzerland).

A manuscript copy of *Autumn* sold at Sotheby's, December 7, 1911, afterwards passed into the possession of Francis Edwards, bookseller, 83 High Street, Marylebone, W., the lines being reprinted in a catalogue of Autograph Letters, Manuscripts, etc., issued by him in July 1913, p. 64, the first line reading

The lilie's withered chalice falls

as it appears in the manuscript.

The Saturday Review

THE SATURDAY REVIEW of Politics, Literature, Science and Art. [Edited by Walter Herries Pollock.] London: 38 Southampton Street, Strand, W.C.

Saturday Review

THE

SATURDAY REVIEW

OF

POLITICS, LITERATURE, SCIENCE, AND ART.

No. 1,645, Vol. 63. May 7, 1887. [Registered for Transmission abroad.] Price 6d.

Small folio; price 6d. weekly.

"Founded November 1855, [it] has long maintained a leading position for its fearless criticism on subjects of political, literary, and social interest; treating these from an independent standpoint. Its reviews are also distinguished by the same characteristics." (*Hazell's Annual Cyclopædia*, 1887, p. 581.)

[252]

Vol. LXIII, No. 1645, May 7, 1887, p. 663. SOME NOVELS.*

Reviews of *Miss Bayle's Romance: A Story of To-day* (Bentley); *From Heather Hills* by Mrs. J. Hartley Perks (Hurst & Blackett); *A Heart on Fire* by Mrs. Houston (White); *The Great Hesper* by Frank Barrett (Ward & Downey); *A Day after the Fair* by William Cairns (Sonnenschein); *That Imp* by John Strange Winter (White).

Reprinted in *Reviews*, 1908, pp. 161-167.

[253]

Vol. LXIV, No. 1660, August 20, 1887, p. 264. NEW NOVELS.*

Reviews of *Her Son*, translated by Christina Tyrrell from the German of E. Werner (Bentley); *Scamp* by J. Sale Lloyd (White); *James Hepburn* by Sophie Veitch (Gardner); *Tiff* by the Author of *Lucy; or, A Great Mistake* (Stevens's "Favourite Fiction Series").

Reprinted in *Reviews*, 1908, pp. 179-181.

Saunders' Irish Daily News

[254]

SAUNDERS' IRISH DAILY NEWS. Dublin; 62 and 63 Dame Street.

Large folio; price 1d. daily.

* Anonymous.

Saunders' Irish Daily News

Established in 1688 as *Saunders' News-Letter*; became *Saunders' Irish Daily News* on June 5, 1878, until November 24, 1879, when publication ceased.

Vol. XC, No. 42,886, May 5, 1879, p. 5. GROSVENOR GALLERY. (FIRST NOTICE.)

A critical notice of the third Summer Exhibition of the Grosvenor Gallery.

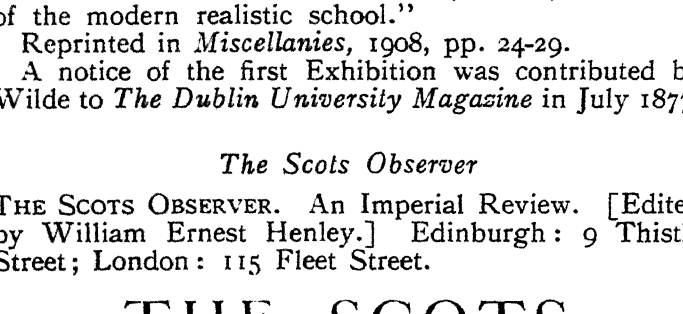
A second notice, referred to at the end of the article, does not appear to have been published. It was to have dealt with "the works of Herkomer, Tissot, and others of the modern realistic school."

Reprinted in *Miscellanies*, 1908, pp. 24-29.

A notice of the first Exhibition was contributed by Wilde to *The Dublin University Magazine* in July 1877.

The Scots Observer

THE SCOTS OBSERVER. An Imperial Review. [Edited by William Ernest Henley.] Edinburgh: 9 Thistle Street; London: 115 Fleet Street.


THE SCOTS
OBSERVER
An Imperial Review
Registered as a Newspaper — Price 6d. By Post 6½d.
Vol. IV — JULY 12, 1890. — No. 86.

Small folio; price 6d. weekly.

The first number appeared on November 24, 1888. Continued as *The National Observer* from November 22, 1890, until May 12, 1894, when publication ceased.

"Mr. Robert Fitzroy Bell, who, it has been rumoured, is anxious to cease his proprietorship of the *National Observer*, is a young, non-practising Edinburgh barrister. He was 'called' in 1883. He founded the *National* (originally the *Scots*) *Observer* in 1888, and had his reward in the following year, when, though still in his twenties, he was appointed by the Tories secretary to the Scottish University Commission.

Scots Observer

That post he still holds. He is not a literary man, and has nothing to do with the *National Observer* beyond owning it." (*Westminster Budget*, March 2, 1894.)

[255]

Vol. IV, No. 86, July 12, 1890, pp. 201-202. MR. WILDE'S REJOINDER.

Reprinted in *Miscellanies*, 1908, pp. 148-150.

A letter written to the editor in reply to the following criticism (July 5, 1890, p. 181) of *The Picture of Dorian Gray* which had appeared in the July number of *Lippincott's Monthly Magazine*:—

Why go grubbing in muck heaps? The world is fair, and the proportion of healthy-minded men and honest women to those that are foul, fallen or unnatural is great. Mr. Oscar Wilde has again been writing stuff that were better unwritten; and while "The Picture of Dorian Gray," which he contributes to *Lippincott's*, is ingenious, interesting, full of cleverness, and plainly the work of a man of letters, it is false art for its interest is medico-legal; it is false to human nature—for its hero is a devil; it is false to morality—for it is not made sufficiently clear that the writer does not prefer a course of unnatural iniquity to a life of cleanliness, health and sanity. The story—which deals with matters only fitted for the Criminal Investigation Department or a hearing *in camera*—is discreditable alike to author and editor. Mr. Wilde has brains, and art, and style; but, if he can write for none but outlawed noblemen and perverted telegraph-boys, the sooner he takes to tailoring (or some other decent trade) the better for his own reputation and the public morals.

THERSITES.

[256]

Vol. IV, No. 89, August 2, 1890, p. 279. ART AND MORALITY.

Reprinted in *Miscellanies*, 1908, pp. 150-152.

[257]

Vol. IV, No. 91, August 16, 1890, pp. 332-333. ART AND MORALITY.

Reprinted in *Miscellanies*, 1908, pp. 152-157.

These two further letters to the editor formed part of a lengthy correspondence which ensued on the publication of Wilde's first letter.

The correspondence is given in full in *Oscar Wilde: Art and Morality*, 1912 edition, pp. 75-135.

For other letters in reply to criticisms on *Dorian Gray*, see *The Daily Chronicle*, July 2, and *The St. James's Gazette*, June 26, 27, 28 and 30, 1890.

Shaksperean Show Book

[258]

SHAKSPEREAN SHOW BOOK. With original literary contributions, illustrations, and music from . . . writers, artists and composers, all specially contributed "for charity." [May 1884.]

Oblong 8vo (5¼ by 10½ in.); pp. xii+214+lxvi.

Thick buff wrappers, lettered on the front in red and black within a decorated border; all edges cut.

Decorated title-page [p. vii] as above, with the addition of the names of the principal contributors. "The Showman's Note," on page xi, signed "J. S. W." is dated May 29th, 1884.

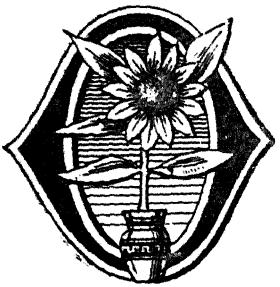
Between the fly-leaf and page i is inserted a bank order form for a subscription for the Chelsea Hospital for Women, for the benefit of which institution this book was issued. The book, which is printed on thick blue paper (by G. Falkner & Sons, Manchester) was edited by J. S. Wood, Secretary of the Chelsea Hospital for Women, Fulham Road, London, S.W. The Shaksperean Show, of which this book formed the official programme, was held at the Royal Albert Hall, Kensington, on May 29, 30 and 31, 1884, the first day of which was Oscar Wilde's wedding day.

P. 23. UNDER THE BALCONY.

Reprinted in *Poems*, 1908, pp. 247-248*; 1909, etc., pp. 223-224.

Four stanzas of eight lines each, beginning,

O beautiful star with the crimson mouth!



Page 23, on which the poem is printed, has at the inner margin a decorative panel bearing the quotation from *Pericles*, "With patience bear your yoke." The initial "O" of the first stanza is ornamented with a design of a sunflower in a pot, and there is a floral device between each stanza. At the end is a facsimile of the author's signature.

*In the second line of the third stanza "sings" is a misprint for "sits"; but in the 1909 and later editions the correct reading is given,

O bird that sits on the spray!



[258]

Reduced facsimile of title-page

Shaksperean Show Book

A parody * appeared in *The Pall Mall Gazette*, June 3, 1884, p. 3, where it is stated that the poem "was originally conceived as an address to Miss Ellen Terry, on her departure for America." It reads:—

A FRAGMENT.

Beautiful star with the crimson lips
And flagrant daffodil hair,
Come back, come back, in the shaking ships
O'er the much-overrated dea,
To the hearts that are sick for thee
With a woe worse than *mal de mer*—
O beautiful star with the crimson lips
And the flagrant daffodil hair.

O ship that shakes on the desolate sea,
'Neath the flag of the wan White Star,
Thou bringest a brighter star with thee
From the land of the Philistine,
Where Niagara's reckoned fine
And Tupper is popular—
O ship that shakes on the desolate sea,
'Neath the flag of the wan White Star.

Another parody will be found in Robert Hichens's *The Green Carnation* (Heinemann, 1894), p. 65, containing three stanzas, the first of which reads:—

Oh! beautiful moon with the ghostly face,
Oh! moon with the brows of snow,
Rise up, rise up from your slumbering place,
And draw from your eyes the veil,
Lest my wayward heart should fail
In the homage it fain would bestow—
Oh! beautiful moon with the ghostly face,
Oh! moon with the brows of snow.

Under the Balcony (with the omission of the second stanza) was set to music by Lawrence Kellie and published under the title of *Oh! Beautiful Star* by Robert Cocks & Co., New Burlington Street, London. It bears a dedication to Miss Liza Lehmann [Mrs. Herbert Bedford]. The version used by Mr. Kellie (who states that the poem was written specially for him to set to music) shows several textual variations from the one given in *The Shaksperean Show Book*.

* In an unauthorised edition of Wilde's works issued in America in 1907 under the general editorship of Richard Le Gallienne (*Poems*, pp. 324-325) this parody is included as part of Wilde's poem. With better literary judgment Thomas B. Mosher gives it in the Bibliographical Index (pp. 392-393) of his edition of *The Poetical Works of Oscar Wilde*, 1908.

Shaksperean Show Book

Another musical setting by Bothwell Thomson was announced to be sung, under the title of *Oh! Beautiful,* by Mr. Ben Davies at Messrs. Chappell's concert at the Queen's Hall on November 22, 1908, but owing to difficulties of copyright another song was substituted.

In a manuscript version, with the title *Rose Leaves,* the third stanza is omitted and several lines differ from the published text.

Society [*Midsummer Dreams*]

[259]

SOCIETY. A Journal of Fact, Fiction, Fashion and Finance. Arthur Goddard, Editor and Manager. London: 108 Fleet Street, E.C.

Small folio; blue-grey pictorial wrappers printed in black; New Series, price 6d. weekly.

A paper called *Society*, with the sub-title "A Weekly Journal of General Literature for the Upper and Middle Classes," was issued on Thursday, January 24, 1878, and discontinued with Vol. I, No. 32, on August 29 of the same year; price 3d.

In 1879 *The Mail Budget*, "A Weekly Epitome of Social and Political News, Literature, Music and the Drama" "for the Family Circle at Home and Abroad," began, and after Vol. II, No. 44, on March 5, 1880, was continued as "*Society* with which is incorporated *The Mail Budget*," the number of the issue and the pagination being uninterrupted. On December 4, 1880, a Saturday edition was issued in addition to the Wednesday edition, the two issues being kept distinct. The paper was continued in various forms until August 31, 1901, when publication ceased.

"*Society*, dating from 1879, had a curious origin and progress. Its precursor was the *British Mercantile Gazette*, which had given with its drier contents a weekly budget of gossip. This proved so successful that George Plant, the proprietor and editor, shrewdly expanded it into a separate penny paper which, issued on Wednesdays, also answered so well that in December 1880, a threepenny Wednesday *Society*, copiously illustrated, was added to the venture. Another change took place in the autumn of 1882, when the price of the paper, then published only on Saturdays, was raised to sixpence, and so continued for some time until it was deemed expedient to revert to the original style and price." (*English Newspapers* by H. R. Fox Bourne, 1887; Vol. II, pp.311-312.)



WILL BE PUBLISHED IN A FEW DAYS.

The Contents will be exceptionally interesting, among them being—

A NEW POEM,

"ROSES AND RUE,"

BY

OSCAR WILDE,

A REMARKABLY POWERFUL STORY,

"CALUMNY,"

BY

MRS. LEITH ADAMS,

A SEASIDE STORY,

"HUNT THE SLIPPER,"

BY

ERNEST WARREN,

A NEW STORY,

"DOMESTIC DIPLOMACY,"

BY

C. HADDON CHAMBERS

And other Seasonable Matter and Illustrations by T. McD. RENDLE and other writers.

[259]

Reduced facsimile of advertisement

MIDSUMMER DREAMS.

THE

SUMMER NUMBER OF "SOCIETY."

1885,

EDITED BY ARTHUR GODDARD,

PUBLISHED THIS DAY (SATURDAY).

The Contents are exceptionally interesting, among them being—

A NEW POEM,

"ROSES AND RUE,"

BY

OSCAR WILDE,

A REMARKABLY POWERFUL STORY,

"CALUMNY,"

BY

MRS. LEITH ADAMS,

A SEASIDE STORY,

"HUNT THE SLIPPER,"

BY

ERNEST WARREN,

A NEW STORY,

"DOMESTIC DIPLOMACY,"

BY

C. HADDON CHAMBERS.

And other Seasonable Matter and Illustrations by T. McD. RENDLE and other writers.

The high-class character of the Contents will ensure a large demand for this number, and *as some inconvenience was caused by the difficulty in supplying the very large and rapid demand for the Winter Number of Christmas last,* it is suggested that orders for this Number be given at once to the local bookstall agent or newsagent, or sent to the Publishing Office of SOCIETY.

All communications to be addressed to ARTHUR GODDARD, Editor and Manager,

108 FLEET STREET, LONDON, E.C.

PRICE 6d.

[259]

Reduced facsimile of advertisement

Society [*Midsummer Dreams*]

Summer Number entitled *Midsummer Dreams*, June [July 4] 1885 (between Vol. V, No. 130 and Vol. VI, No. 131), p. 25. ROSES AND RUE.

Reprinted (with variations) as *To L. L.* in *Poems*, 1908, pp. 265-267; 1909, etc., pp. 239-241.*

" There has just been sent me the summer number of *Society*, and it is worth reading. To my mind no journal in London is better conducted than this. . . . I don't write this because its present editor happens to be one of my contributors, for I . . . have only met Mr. Arthur Goddard once. . . . This summer number contains a poem by Oscar Wilde. That it *is* poetry goes without saying, but it is not nearly so good as that † which he wrote for the DRAMATIC REVIEW. I suppose though, men are more careful of their tongues and pens when they have given a hostage to fortune." (" Ignotus " in *The Dramatic Review*, July 11, 1885, p. 380.)

In the weekly issues of *Society* of June 6, 1885, and the succeeding numbers, was announced the forthcoming Summer Number, to contain, amongst other contributions, a poem by Oscar Wilde, entitled *Roses and Rue*. No copy of *Midsummer Dreams* being in the British Museum, nor in any of the University Libraries, it was thought that no copy could be in existence. (See *A Bibliography of the Poems of Oscar Wilde*, p. 148. London: E. Grant Richards, 1907.) But eventually there was discovered a scrap-book (once apparently in the possession of Lady Wilde), which, in addition to containing many other newspaper cuttings of Wilde's contributions to the Press, included the leaf of *Midsummer Dreams* on which *Roses and Rue* was printed.‡ It was then found that *Roses and Rue* was an early version of the lines *To L. L.* first published in Methuen's edition of *Poems*, 1908.

The text given in *Poems* is taken from a later manuscript version and contains two additional stanzas at the beginning, in addition to many variations through-

* In later impressions of this edition (from December 1911) and in the volume of *Selected Poems* (from the third impression, 1911) the original title, *Roses and Rue*, is restored, the dedication " To L. L." (*i.e.* Lillie Langtry) remaining.

† *The Harlot's House* in *The Dramatic Review*, April 11, 1885.

‡ The leaf was removed from the book and was sold at Sotheby's on July 27, 1911, for £14, 10s. A duplicate leaf was sold in the same rooms on March 28, 1912, for £2, 2s. Recently a third copy has been found, from which is taken the facsimile reproduced on p. 203.

Roses and Rue.

By Oscar Wilde.

I.

I REMEMBER we used to meet
By a garden seat,
And you warbled each pretty word
With the air of a bird,

III.

I remember so well the room,
And the lilac bloom
That beat at the dripping pane,
In the warm June rain.

[259]

Facsimile of heading of poem

Society [*Midsummer Dreams*]

out, as will be seen by comparing it with the text of the poem as it originally appeared in *Midsummer Dreams* :—

ROSES AND RUE.

I.

I REMEMBER we used to meet
By a garden seat,
And you warbled each pretty word
With the air of a bird,

And your voice had a quaver in it
Just like a linnet,
And shook with the last full note
As the thrush's throat.

And your eyes, they were green and grey,
Like an April day,
But lit into amethyst
When I stooped and kissed.

And your hair—well, I never could tie it,
For it ran all riot
Like a tangled sunbeam of gold,
Great fold upon fold.

II.

You were always afraid of a shower,
(Just like a flower!);
I remember you started and ran
When the rain began.

I remember I never could catch you,
For no one could match you;
You had wonderful luminous fleet
Little wings to your feet.

Yet you somehow would give me the prize,
With a laugh in your eyes,
The rose from your breast, or the bliss
Of a single swift kiss

On your neck with its marble hue,
And its vein of blue—
How these passionate memories bite
In my heart as I write!

Society [Midsummer Dreams]

III.

I remember so well the room,
And the lilac bloom
That beat at the dripping pane,
In the warm June rain.

And the colour of your gown,
It was amber-brown,
And two little satin bows
From your shoulders rose.

And the handkerchief of French lace
Which you held to your face—
Had a tear-drop left a stain?
Or was it the rain?

"You have only wasted your life"—
(Ah! there was the knife!)
Those were the words you said,
As you turned your head.

I had wasted my boyhood, true,
But it was for you,
You had poets enough on the shelf,
I gave you myself!

IV.

Well, if my heart must break,
Dear Love, for your sake,
It will break in music, I know;
Poets' hearts break so.
But strange that I was not told
That the brain can hold
In a tiny ivory cell
God's Heaven and Hell.

An incomplete manuscript gives the following stanzas:—

"You have only wasted your life,"
(Ah, there was the knife!)
Those were the words you said,
And you turned your head.

"You have only yourself to blame
That you have no fame,"—

Society [Midsummer Dreams]

(Well, now I have fame enough :
it is sorry stuff.

For the [public] [loud world] bellows and brays
With its blatant praise ;
it bothers the ear of each poet,
if it only could know it.)

I remember so well the room,
And the lilac bloom
That beat at the dripping [pain] pane
In the warm June rain

And the colour of your gown,—
it was amber brown,
And two [little] yellow satin bows
From your shoulders rose

And the handkerchief of French lace
which you held to your face ;
Had a small tear left a stain?
Or was it the rain?

On your hand as it waved adieu,
There were veins of blue,
In your voice as it said goodbye
Was a bitter cry.

" You have only wasted your life,"
(Ay ! there was the strife,)
When I rushed through the garden gate,
it was all too late.

Strange that a word should part
little heart from heart :
The age [world] is in swaddling bands,
no one understands.

I had wasted my boyhood, true :
But it was [all] for you.
You had poets enough on the shelf,
I gave you myself.

Words inserted here within square brackets are scored through in the manuscript.

The Speaker

THE SPEAKER. A Review of Politics, Letters, Science, and the Arts. [Edited by Thomas Wemyss Reid.] London: 115 Fleet Street, E.C.


THE SPEAKER

A Review of Politics, Letters, Science, and the Arts.

VOL. I.—NO. 6] SATURDAY, FEBRUARY 8, 1890 [PRICE 6D.

Large 4to (Vols. II, etc., small folio); buff wrappers printed in black; price 6d. weekly.

Started January 4, 1890; continued as *The Nation* from 1907.

[260]

Vol. I, No. 6, February 8, 1890, pp. 144-146. A CHINESE SAGE.

Review of *Chuang Tsŭ*. Translated from the Chinese by Herbert A. Giles, H.B.M.'s Consul at Tamsui (Bernard Quaritch).

"Chuang Tsŭ,* whose name must carefully be pronounced as it is not written, was born in the fourth century before Christ. . . . It is clear that Chuang Tsŭ is a very dangerous writer, and the publication of his book in English, two thousand years after his death, is obviously premature, and may cause a good deal of pain to many thoroughly respectable and industrious persons."

Reprinted in *Reviews*, 1909, pp. 528-538.

[261]

Vol. I, No. 12, March 22, 1890, pp. 319-320. MR. PATER'S LAST VOLUME.

Review of *Appreciations, with an Essay on Style* by Walter Pater, Fellow of Brasenose College (Macmillan).

"Pater . . . has no rivals in his own sphere, and he has escaped disciples. And this, not because he has not been imitated, but because in art so fine as his there is something that, in its essence, is inimitable."

Reprinted in *Reviews*, 1908, pp. 538-545.

* Throughout the article in *The Speaker* the name is misspelled Tsŭ instead of Tzŭ, which is the spelling adopted in the book.

Speaker

The following letter evidently refers to these reviews:—

12 EARL'S TERRACE, W.

MY DEAR WILDE,

It seems an age since we met. I had hoped to call this afternoon. I have been reading the "Speaker": it seems very clever and excellent, and makes me anxious that should my recent volume be noticed there, it may not fall into unsympathetic hands. If I am intrusive in saying this, I am sure you will forgive me, and believe me, with kind regards, Very sincerely yours,

WALTER PATER.

Don't be troubled to answer this.

[262]

Vol. IV, No. 101, December 5, 1891, p. 682. "A HOUSE OF POMEGRANATES."

Reprinted in *Miscellanies*, 1908, pp. 160-162.

See pp. 365-367 of this *Bibliography*.

The Spirit Lamp

THE SPIRIT LAMP. Oxford: James Thornton, High Street.



Second Edition.

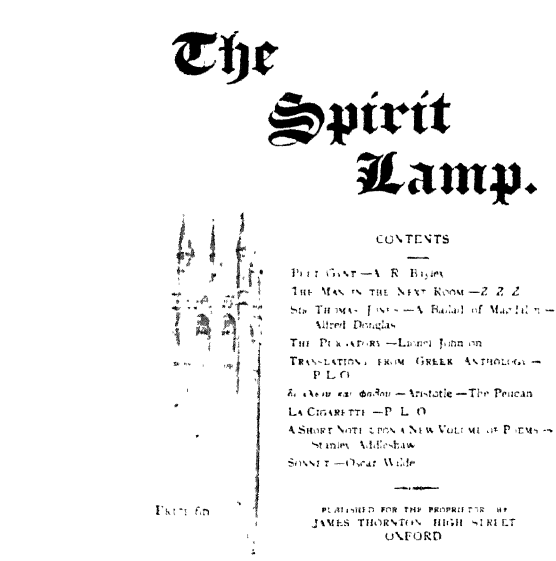
THE

SPIRIT LAMP.

An Oxford Magazine without News.

Vol. 2. No. I. FRIDAY, OCT. 21, 1892. PRICE 6D.

Founded and edited by Sandys Wason, of Christ



[263]

Reduced facsimile of wrapper (9 by $5\frac{3}{4}$ in.) *of Vol II, No.* 4

The Spirit Lamp.

VOL. 4. NO. II. JUNE 6, 1893.

THE DISCIPLE.

WHEN Narcissus died the Trees and the Flowers desired to weep for him.

[265]

THE SPIRIT LAMP

Facsimile of heading of first page of Vol. IV, No. 2

To face p. 208

Spirit Lamp

Church. A complete set of this magazine * consists of 15 parts.

Nos. 1-7, 8vo, yellow wrappers printed in black; price 6d.

(1) No. I, Friday, May 6, 1892. Pp. 1-12.
(2) No. II, Friday, May 13, 1892. Pp. 13-28.
(3) No. III, Friday, May 20, 1892. Pp. 29-44.

Nos. 3-7 have on the front wrapper the sub-title *An Oxford Magazine without News.*

(4) No. IV, Friday, May 27, 1892. Pp. 45-60.
(5) No. V, Friday, June 3, 1892. Pp. 61-76.
(6) No. VI, Friday, June 10, 1892. Pp. 77-92.
(7) Vol. 2, No. I, Friday, October 21, 1892. Pp. 1-32.

Some copies of Vol. 2, No. I, have "Second Edition" on the front wrapper, which was described by the publisher as being "one of Wason's little pleasantries." Only one impression was actually printed.

The following numbers were edited by Lord Alfred Douglas:—

Nos. 8-13, 8vo, glazed wrappers printed in blue, with design of Magdalen College tower; price 6d.

(8) Vol. 2, No. II, Nov. 4, 1892. Pp. 33-64
(9) Vol. 2, No. III, Nov. 18, 1892. Pp. 65-96.
(10) Vol. 2, No. IV, Dec. 6, 1892. Pp. 97-120.
(11) Vol. 3, No. I, Feb. 3, 1893. Pp. 1-28.
(12) Vol. 3, No. II, Feb. 17, 1893. Pp. 29-54.
(13) Vol. 3, No. III, March 10, 1893. Pp. 55-78.

Nos. 14-15, 4to, grey wrappers printed in black. On the wrapper below the title is added *An Aesthetic, Literary and Critical | Magazine,* | EDITED BY | LORD ALFRED DOUGLAS.

(14) Vol. 4, No. 1, May 4, 1893. Pp. 1-48.
(15) Vol. 4, No. II, June 6, 1893. Pp. 49-100.

[263]

Vol. II, No. 4, December 6, 1892, p. 97. THE NEW REMORSE.

Reprinted in *Poems*, 1908, p. 253; 1909, etc., p. 229.

An earlier version of this sonnet, under the title of

* "The best of Oxford's many momentary periodicals." (*Morning Post*, March 7, 1912.) See also *University Magazines and their Makers* by H. C. Marillier (privately printed for the Sette of Odd Volumes), 1899, pp. 62, 82; and the published edition (London: Howard Wilford Bell), 1902, pp. 58-59, 78.

Spirit Lamp

Un Amant de Nos Jours, was published in *The Court and Society Review*, December 13, 1897.

[264]

Vol. III, No. 2, February 17, 1893, pp. 52-53. THE HOUSE OF JUDGMENT.

Reprinted (with revisions) in *Poems in Prose* in *The Fortnightly Review*, July 1894.

[265]

Vol. IV, No. 2, June 6, 1893, pp. 49-50. THE DISCIPLE.

Reprinted (with revisions) in *Poems in Prose* in *The Fortnightly Review*, July 1894.

The Sunday Times

[266]

THE SUNDAY TIMES. London: 182 Strand, W.C.

Folio; price 1d. weekly.

Founded in 1822 by Daniel Whittle Harvey, under whose management it was "Radical and influential," but "lost ground on its becoming a Conservative organ."

No. 3376, December 25, 1887, p. 7. ART AT WILLIS'S ROOMS.*

Reprinted in *Miscellanies*, 1908, pp. 90-92.

An account (printed under the heading of "Art Notes") of the second of four lectures on Modern Art given by Selwyn Image. The first lecture was reviewed by Wilde in *The Pall Mall Gazette*, December 12, 1887.

Time

TIME. A Monthly Miscellany of Interesting and Amusing Literature. Edited by Edmund Yates. London: I York Street, Covent Garden, W.C.

Crown 8vo; green wrappers printed in black; price 1s. monthly.

Ran from April 1879 till December 1884. A new series in eight volumes, edited by E. M. A. Williams, was published from 1885-1888; two volumes of another

* Anonymous.

Time

new series in 1889; and three volumes of a fourth series, edited by E. B. Bax, in 1890-1891, when publication ceased.



[267]

Vol. I, No. 1, April 1879, pp. 30-31. THE CONQUEROR OF TIME.

Reprinted (with revisions) as *Athanasia* in *Poems*, 1881, pp. 88-91.

The poem contains eleven six-lined stanzas, of which the following lines,

P. 30, l. 6. In the chill heart of some black pyramid.
,, 11. Did wondrous snow of star-like blossoms bear,
And spread rich fragrance through our spring-tide air!
,, 31. While the hot sun blazed in the waste of blue,
,, 36. That o'er the crimson bars of sunset lie.
31 1. But when, through bower and lily-haunted field,
,, 6. The petals of its tremulous blossoms shake?
,, 17. Counting it gain to die so gloriously,
Leaps lover-like into the terrible sea.

Time

are altered, some slight variations made in others, and the last stanza omitted altogether in *Poems*, 1881.

This last stanza,

> The woes of man may serve an idle lay,
> Nor were it hard fond hearers to enthral,
> Telling how Egypt's glory passed away,
> How London from its pinnacle must fall;
> But this white flower, the conqueror of time,
> Seems all too great for any boyish rhyme.

was restored in Methuen's edition of *Poems*, 1908, p. 108; but omitted in the editions of 1909, etc.

The original version is reprinted on pp. 14-15 of an "Extra Christmas Number" [1885] entitled:—

[268]

GHOSTS | AND | OTHER PEOPLE. | STORIES FROM "TIME," | BY | E. C. GRENVILLE MURRAY. | OSCAR WILDE. | ETC. ETC. | [publisher's device] | LONDON: SWAN SONNENSCHEIN, LE BAS & LOWREY, | PATERNOSTER SQUARE. |

Crown 8vo; pp. 143; green wrappers printed in black.

[269]

Vol. I, No. 4, July 1879, pp. 400-402. THE NEW HELEN.

Reprinted (with revisions) in *Poems*, 1881, pp. 54-59.

Ten stanzas of ten lines each, said to have been addressed to Mrs. Langtry (Lady de Bathe), a year and a half before her first public appearance on the stage.

The authority for this ascription is Thomas B. Mosher in his edition of *The Poetical Works of Oscar Wilde* (Portland, Maine), 1908, p. 387. Mrs. Langtry made her first public appearance on the stage on December 15, 1881, at the Haymarket Theatre, London, in *She Stoops to Conquer*.

Variations in the following lines:—

P. 400, l. 7. For surely thou art she, who, like a star
,, 28. Burns torch-like, in Death's fields of asphodel,
Where those high lords whom Ilion knew so well
401 1. There didst thou lie by some Lethæan stream
Deep brooding thine ancient memory,
,, 31. Nor shall we ever see thy face again,
But in this poisonous garden must we stay,

Time

Crowning our brows with the thorn-crown of pain,
Till the dread cup of life shall pass away.
402 22. For wasted lives, for trammelling wretchedness,

are shown in *Poems*.

A parody, under the title of "Songsters of the Day." No. II., *The Bard of Beauty*, by "Oscuro Mild" was printed in *Time*, April 1880, pp. 95-96, beginning:—

Where hast thou been since battlemented Troy
Rose like a dream to thy loud-stricken lyre?
Why dost thou walk the common earth no more
Nor lead on high Parnass the Muses' choir,

with a full-page cartoon, "The Bard of Beauty," by A[lfred] T[hompson] facing p. 96.

This parody, under the heading of *The Modern Poet's Song*, is included in *Parodies and Imitations* edited by J. A. Stanley Adam and Bernard C. White (Hutchinson [1912]), pp. 297-299, where it is quoted as an imitation of Swinburne.

The Times

THE TIMES. [Edited by George Earle Buckle.] London: Printing House Square, Blackfriars, E.C.

Folio; price 3d. daily.

First published under the title of *The Daily Universal Register* on January 1, 1785, at 2½d.; name changed to *The Times*, January 1, 1788. Mr. Buckle was editor from 1884 to 1912.

See also *The Mail* and *The Times Weekly Edition*.

[270]

No. 33,440, September 26, 1891, p. 10. AN ANGLO-INDIAN'S COMPLAINT.

Reprinted in *Miscellanies*, 1908, pp. 158-159.

This letter was in reply to one from "An Indian Civilian" in *The Times* of September 25, 1891, in which the writer said: "Mr. Oscar Wilde, with that engaging frankness that is one of his most characteristic charms, has been pleased to term us vulgar"; the reference being

Times

to the following passage in *The True Function and Value of Criticism*:—

"As one turns over the pages of his *Plain Tales from the Hills*, one feels as if one were seated under a palm-tree reading life by superb flashes of vulgarity. The bright colours of the bazaars dazzle one's eyes. The jaded, commonplace Anglo-Indians are in exquisite incongruity with their surroundings. The mere lack of style in the storyteller gives an odd journalistic realism to what he tells us. From the point of view of literature Mr. Kipling is a man of talent who drops his aspirates. From the point of view of life he is a reporter who knows vulgarity better than anyone has ever known it. Dickens knew its clothes. Mr. Kipling knows its essence. He is our best authority on the second-rate. He terrifies us by his truth, and makes his sordid subject-matter marvellous by the brilliancy of its setting." (*Nineteenth Century*, September 1890, p. 455.)

In the essay as reprinted in *Intentions*, 1891, p. 204, the last two sentences are omitted and in their place is substituted:—

"He is our first authority on the second-rate, and has seen marvellous things through key-holes, and his backgrounds are real works of art."

[271]

No. 33,888, March 2, 1893, p. 4. MR. OSCAR WILDE ON "SALOMÉ."

Reprinted in *Miscellanies*, 1908, p. 170.

A letter to the editor in reply to a criticism of *Salomé* which appeared in *The Times* on February 25, 1893.

See under *Salomé* in this *Bibliography*, pp. 376-377.

[272]

No. 34,161, January 15, 1894, p. 7. THE THIRTEEN CLUB.

Reprinted in *Miscellanies*, 1908, p. 171.

At a dinner of the Thirteen Club held at the Holborn Restaurant on January 13, 1894, the Chairman (Mr. Harry Furniss) announced that the following letter had been received from Mr. Oscar Wilde*:—

*William Harnett Blanch was the founder and president of the club. Wilde's letter was reported in several other newspapers on the same day, but the version in *The Times* appears the most accurate.

Times

"I have to thank the members of your club for their kind invitation, for which convey to them, I beg you, my sincere thanks. But I love superstitions. They are the colour element of thought and imagination. They are the opponents of common sense. Common sense is the enemy of romance. The aim of your society seems to be dreadful. Leave us some unreality. Do not make us too offensively sane. I love dining out, but with a society with so wicked an object as yours I cannot dine. I regret it. I am sure you will all be charming, but I could not come, though 13 is a lucky number."

The dinner of 13 courses was held in Room No. 13, each of the 13 tables holding 13 guests, who wore bright green neckties and Japanese skeleton buttonholes. Each guest passed under a ladder to his seat; all knives were crossed; the salt-spoons were shaped like sextons' spades. At the end of the dinner there was a general smashing of mirrors and Mr. Harry Furniss presented each guest with a knife.

The Times Weekly Edition

[273]

THE TIMES WEEKLY EDITION. London: Printing House Square, Blackfriars, E.C.

Small folio; buff wrappers printed in black; price 2d. weekly.

Begun January 5, 1877, and published every Friday, it contains a reprint of the more important articles, etc., which have appeared in *The Times* during the week.

Vol. XVII, No. 844, March 3, 1893, p. 176. MR. OSCAR WILDE ON "SALOMÉ."

Reprinted from *The Times*, March 2, 1893.

The review of *Salomé* to which the letter refers was published in *The Times Weekly Edition*, February 24, 1893, p. 153.

Truth

TRUTH. [Edited by Henry Labouchere, M.P.] London: Carteret Street, Queen Anne's Gate, S.W.

Small folio; green wrappers printed in black; price 6d. weekly.

Founded in 1877 by Henry Labouchere, the first number being dated January 4.

Truth

[274]

Vol. XXVII, No. 680, January 9, 1890, p. 51. [REPLY TO WHISTLER.]

Reprinted in *Miscellanies*, 1908, p. 134.

Printed amongst the editorial paragraphs, "Entre Nous," with the comment, "When friends fall out! Here is Mr. Oscar Wilde's reply to Mr. Whistler:—"

The letter was written in answer to an attack on Wilde by Whistler in *Truth* of the preceding week (pp. 4-5), the charge being that Wilde had not acknowledged his indebtedness to Whistler for assistance in preparing his Lecture to the Art Students of the Royal Academy on June 30, 1883 (see p. 490) and further that in his essay on *The Decay of Lying*, published in *The Nineteenth Century*, January 1889 (See No. 93), Wilde had appropriated one of Whistler's sayings. Whistler replied again in *Truth*, January 16, p. 97. The whole correspondence will be found in Whistler's *Gentle Art of Making Enemies* (Heinemann), 1890, pp. 236-240.

Waifs and Strays

WAIFS AND STRAYS. A Terminal Magazine of Oxford Poetry. Oxford: Thos. Shrimpton & Son, 23 and 24 Broad Street.

Crown 8vo; grey wrappers printed in black; price 1s. each.

Nos. 1-3 (June and November 1879 and March 1880) were afterwards issued together sewn in glazed blue wrappers, lettered in black, as Vol. I, 1879-80; price 2s.

No. 4, on larger paper, was the last issued by Shrimpton. Nos. 5 to 9, also on larger paper, were published by B. H. Blackwell, Oxford, November 1880 to February 1882, when publication ceased.

[275]

Vol. I, No. 1, June 1879, p. 2. EASTER DAY.

EASTER DAY.

THE silver trumpets rang across the dome;
The people knelt upon the ground in awe;
And borne upon the necks of men I saw
As some great God the Holy Lord of Rome.

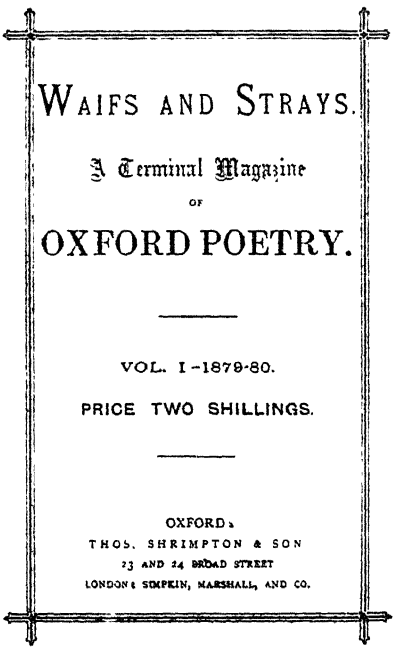
Waifs and Strays

Priest-like he wore a robe more white than foam,
And king-like swathed himself in Nero's red;
Three crowns of gold rose high above his head:
In splendour and in light the Pope passed home.

My heart stole back across wide wastes of years
To One who wandered by a lonely sea,
And sought in vain for any place of rest.
"Foxes have holes, and every bird it's nest,
I, only I, must travel wearily,
And bruise my feet, and drink wine salt with tears."

Rome, 1877. OSCAR WILDE.

Reprinted (with revisions) in *Poems*, 1881, p. 50.


WAIFS AND STRAYS.

A Terminal Magazine

OF

OXFORD POETRY.

VOL. I.-1879-80.

PRICE TWO SHILLINGS.

OXFORD:
THOS. SHRIMPTON & SON
23 AND 24 BROAD STREET
LONDON: SIMPKIN, MARSHALL, AND CO.

[276]

Vol. I, No. 3, March 1880, p. 77. IMPRESSION DE VOYAGE.

Waifs and Strays

IMPRESSION DE VOYAGE.

THE sea was sapphire-coloured, and the sky
Burned like a heated opal through the air;
We hoisted sail: the wind was blowing fair
For the blue lands that to the Eastward lie.
From the steep prow I marked with quickening eye
Zakynthos, every olive-grove and creek,
Ithaca's cliff, Lycaon's snowy peak,
And all the flower-strewn hills of Arkady.
The flapping of the sail against the mast,
The ripple of the water on the side,
The ripple of girls' laughter at the stern,
The only sounds:—when 'gan the West to burn,
And a red sun upon the seas to ride,
I stood upon the strand of Greece at last!

Katakolo, 1877. OSCAR WILDE.

Line 8, And all the flower-strewn hills of Arkady
appears in *Ravenna*, 1878, p. 14, as
From starlit hills of flower-starred Arkady;
and line 14, I stood upon the strand of Greece at last!
in the last line of Part I, p. 6, as
I stood within Ravenna's walls at last!

Reprinted (with revisions) in *Poems*, 1881, p. 160, as *Impression du Voyage*.

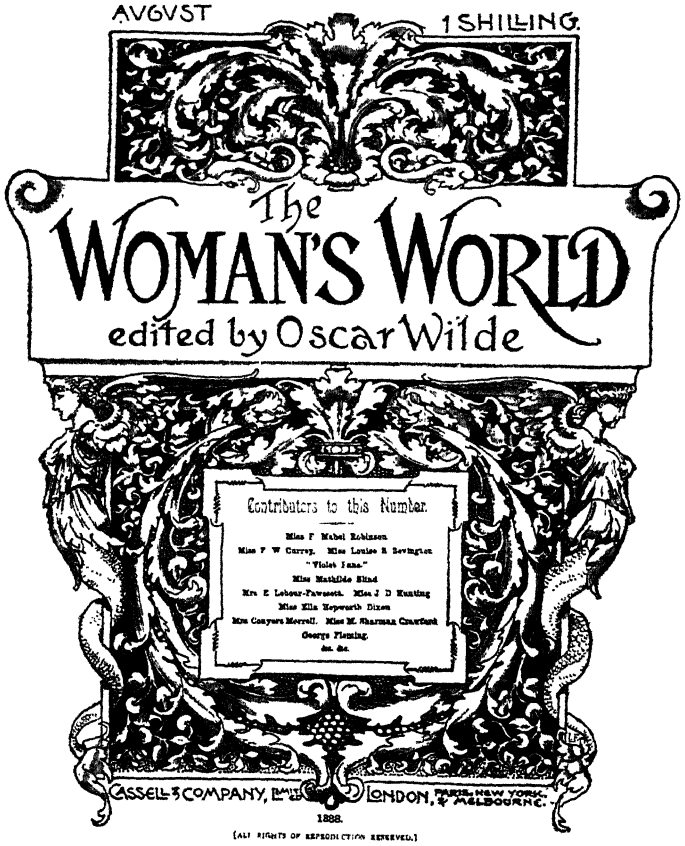
In the 1882 editions of *Poems*, p. 158, the original title is restored. In *Selected Poems*, 1911, etc., p. 108, the title is given as *Greece*.

The Woman's World

THE WOMAN'S WORLD. Edited by Oscar Wilde. London: Cassell & Company, Limited.

Quarto; pink decorated wrappers printed in dark red; price 1s. monthly.

In June 1887 Wilde was appointed by Messrs. Cassell as editor of *The Lady's World*, a shilling monthly, with coloured illustrations, described as "A Magazine of Fashion and Society," the first number of which appeared in November 1886. Wilde himself contributed nothing to *The Lady's World*. After the twelfth number it was enlarged and came out as *The Woman's World*,



[277]

Reduced facsimile of wrapper

Woman's World

with Oscar Wilde's name as editor on the wrapper. Wilde remained editor until the end of Vol. II in October 1889, but no contributions of his appeared after June 1889. Publication ceased with the completion of Vol. III in October 1890.

The Woman's World, edited by Mr. Oscar Wilde, gracefully got up as it is in every respect, has taken a high place among the illustrated magazines. Written by women, for women and about women, striking out an original line, it merited the success it has obtained. Many of the larger engravings are good. . . . Mr. Wilde has been fortunate in securing the assistance of many of the best known lady authors of the day. He has the honour by the way of numbering the Princess Christian among his contributors, and she writes with knowledge and sympathy on nursing the sick. (*The Times*, December 7, 1888.)

Extracts from two letters written during his editorship may be quoted, the first dated June 30, 1887:—

> I do not think that the fashionable life in the Colonies is sufficiently interesting to warrant my asking you for a series of letters, but I should be glad to receive an article on Colonial Society generally, giving an account of the mode of life, the amusements, the *social circles and distinctions*, the intellectual and artistic *coteries*, if any. The *dress* of the colonial ladies should also be treated of.

The second, in 1888, to Miss Alice Corkran:—

> I have been reading your charming story, "Meg's Friend," and have said a few words about it in my Christmas Number. I am hard at work at some new stories which I think you will like. Why don't you send something to *The Woman's World?*

The notice appeared in the issue for January 1889, p. 168: "*Meg's Friend*, by Alice Corkran, one of our most delicate and graceful prose-writers in the sphere of fiction, and one whose work has the rare artistic qualities of refinement and simplicity."

See also *Oscar Wilde as Editor* (with portrait), an article by Arthur Fish in *Harper's Weekly* (New York), October 4, 1913, pp. 18-20.

[277]

Vol. I, No. 1, November 1887, pp. 36-40 LITERARY AND OTHER NOTES. BY THE EDITOR.

Reviews of *Memoirs of Wilhelmine Margravine of Baireuth* translated and edited by H.R.H. Princess

THE

WOMAN'S WORLD.

EDITED BY OSCAR WILDE.



CASSELL & COMPANY, LIMITED:

LONDON, PARIS NEW YORK & MELBOURNE

1888.

[ALL RIGHTS RESERVED.]

[277]

Reduced facsimile of title-page of Vol. I

Woman's World

Christian of Schleswig Holstein, Princess of Great Britain and Ireland (Stott); *Women's Voices*, An Anthology of the most characteristic Poems by English, Scotch, and Irish Women, selected, arranged, and edited by Mrs. William Sharp (Walter Scott); *A Village Tragedy* by Margaret L. Woods (Bentley).

Reprinted in *Reviews*, 1908, pp. 190-208.

[278]

Vol. I, No. 2, December 1887, pp. 81-85. LITERARY AND OTHER NOTES. BY THE EDITOR.

Reviews of *Gossips with Girls and Maidens Betrothed and Free* by Lady Bellairs (Blackwood); *A Modern Apostle and Other Poems* by Constance Naden (Kegan Paul); *Mrs. Somerville* and *Mary Carpenter* by Phyllis Browne (Cassell); *Ismay's Children* by the Author of *Hogan, M.P.*; *Flitters, Tatters, and the Counsellor, etc.* (Macmillan).

Reprinted in *Reviews*, 1908, pp. 224-242.

[279]

Vol. I, No. 3, January 1888, pp. 132-136. LITERARY AND OTHER NOTES. BY THE EDITOR

The article includes notices of the following books:— *Etudes et Souvenirs* by Madame Ristori (Ollendorff); *The New Purgatory and Other Poems* by Elizabeth Rachel Chapman (Fisher Unwin); *Hithersea Mere* by Lady Augusta Noel (Macmillan); *Margery Merton's Girlhood* by Alice Corkran (Blackie); *Women and Work* by Emily Pfeiffer (Trübner); *Treasures of Art and Song* edited by Robert Ellice Mack (Griffith); etc.

Reprinted in *Reviews*, 1908, pp. 251-269.

[280]

Vol. I, No. 4, February 1888, pp. 180-184. LITERARY AND OTHER NOTES. BY THE EDITOR.

Various notes, including reviews of the following books:— *Canute the Great* by Michael Field (Bell); *Life of Elizabeth Gilbert* by Frances Martin (Macmillan); *Ourselves and Our Neighbours* by Louise Chandler Moulton (Ward & Downey); *Warring Angels* (Fisher Unwin); *A Song of Jubilee and Other Poems* by Mrs. De Courcy Laffan (Kegan Paul); *Life of Madame de Staël* by Bella Duffy ("Eminent Women" Series); *Life*

Woman's World

of Mrs. Godolphin by John Evelyn, Esq., of Wooton; edited by William Harcourt of Nuneham (Sampson Low).

Reprinted in *Reviews*, 1908, pp. 275-291.

[281]

Vol. I, No. 5, March 1888, pp. 229-232. LITERARY AND OTHER NOTES. BY THE EDITOR.

Reviews of *Memoirs of an Arabian Princess* by the Princess Emily Ruete of Oman and Zanzibar (Ward & Downey); *Makers of Venice* by Mrs. Oliphant (Macmillan); *The Plan of Campaign* by Mabel Robinson (Vizetelly); *A Year in Eden* by Harriet Waters Preston (Fisher Unwin); *Rachel and Other Poems* (Cornish); etc.

Reprinted in *Reviews*, 1908, pp. 300-311.

[282]

Vol. II, No. 14, December 1888, pp. 108-112. A FASCINATING BOOK. A NOTE BY THE EDITOR.

Review of *Embroidery and Lace: their manufacture and history from the remotest antiquity to the present day* . . . by Ernest Lefébure, translated . . . by Alan S. Cole (Grevel).

The description of embroideries in *Dorian Gray*, chap. xi, is derived largely from this book.

Reprinted in *Reviews*, 1908, pp. 327-341.

[283]

Vol. II, No. 14, December 1888, pp. 108-112. A NOTE ON SOME MODERN POETS. BY THE EDITOR.

Reviews of *A Book of Verses* by William Ernest Henley (Nutt); *Romantic Ballads and Poems of Phantasy* by William Sharp (Walter Scott); *Poems, Ballads, and a Garden Play* by A. Mary F. Robinson (Fisher Unwin); *Poems* by the Author of *John Halifax, Gentleman* (Macmillan).

Reprinted in *Reviews*, 1908, pp. 347-365.

"I have just finished a review of Henley's poems for my own Magazine: when it appears he will roar like the Bull of Bashan, though I think it is very complimentary." (Oscar Wilde in a letter to a friend.)

Woman's World

[284]

Vol. II, No. 15, January 1889, pp. 164-168. SOME LITERARY NOTES. BY THE EDITOR.

Reviews of *Three Generations of English Women* by Janet Ross (Fisher Unwin); *Caroline* by Lady Lindsay (Bentley); *Meg's Friend* by Alice Corkran and *Under False Colours* by Sarah Doudney (Blackie); *The Fisherman's Daughter* by Florence Montgomery; *The Third Miss St. Quentin* by Mrs. Molesworth, and *A Christmas Posy* by Mrs. Molesworth (Hatchards); *Giannetta: A Girl's Story of Herself* by Rosa Mulholland (Blackie); *Ralph Hardcastle's Will* by Agnes Giberne (Hatchards); *Flora's Feast: A Masque of Flowers* by Walter Crane (Cassell); etc.

Reprinted in *Reviews*, 1908, pp. 374-393.

[285]

Vol. II, No. 16, February 1889, pp. 221-224. SOME LITERARY NOTES. BY THE EDITOR.

Reviews of *Fairy and Folk Tales of the Irish Peasantry* edited and selected by W. B. Yeats (Walter Scott); *Helen Davenant* by Violet Fane (Chapman & Hall); *Dreams and Dream-Stories* by Dr. Anna Kingsford (Redway); *The Romance of a Shop* by Amy Levy (Fisher Unwin); *Faithful and Unfaithful* by Margaret Lee (Macmillan).

Reprinted in *Reviews*, 1908, pp. 406-420.

[286]

Vol. II, No. 17, March 1889, pp. 277-280. SOME LITERARY NOTES. BY THE EDITOR.

Reviews of *Leaves of Life* by E. Nesbit (Longmans), *The Wanderings of Oisin and Other Poems* by W. B. Yeats (Kegan Paul); *Dorinda* by Lady Munster (Hurst & Blackett); *Four Biographies from "Blackwood"* by Mrs. Walford (Blackwood); *Word Portraits of Famous Writers* edited by Mabel E. Wotton (Bentley).

Reprinted in *Reviews*, 1908, pp. 433-447.

[287]

Vol. II, No. 18, April 1889, pp. 333-336. SOME LITERARY NOTES. BY THE EDITOR.

Reviews of *Wordsworthiana: A Selection from Papers read to the Wordsworth Society*, edited by W. Knight

Woman's World

(Macmillan); *Mary Myles* by E. M. Edmonds (Remington); *Art in the Modern State* by Lady Dilke (Chapman & Hall); *Cressy* by Bret Harte (Macmillan); *Poems* by Richard Day (New York: Cassell); *A Game of Chance* by Ella Curtis (Hurst & Blackett).

Reprinted in *Reviews*, 1908, pp. 463-476.

[288]

Vol. II, No. 19, May 1889, pp. 389-392. SOME LITERARY NOTES. BY THE EDITOR.

Reviews of *Venetia Victrix* by Caroline Fitz Gerald (Macmillan); *Darwinism and Politics* by David Ritchie, Jesus College, Oxford (Sonnenschein); *The High-Caste Hindu Woman* by Pundita Ramabai Sarasvati (Bell); etc.

Reprinted in *Reviews*, 1908, pp. 482-494.

[289]

Vol. II, No. 20, June 1889, pp. 446-448. SOME LITERARY NOTES. BY THE EDITOR.

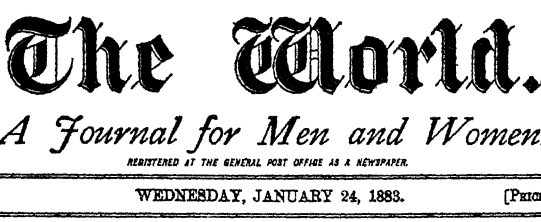
Reviews of *An Author's Love: Being the Unpublished Letters of Prosper Mérimée's "Inconnue"* (Macmillan), and *The Bird-Bride: A Volume of Ballads and Sonnets* by Graham R. Tomson (Longmans).

Reprinted in *Reviews*, 1908, pp. 499-509.

The World

THE WORLD. A Journal for Men and Women. [Edited by Edmund Hodgson Yates.] London: 1 York Street, Covent Garden, W.C.

Folio; 6d. weekly.


The World.

A Journal for Men and Women.

REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.

No. 447.] WEDNESDAY, JANUARY 24, 1883. [PRICE SIXPENCE.

Founded by Edmund Yates and E. C. Grenville Murray in 1874, the first number appearing on July 8 of that year. From the beginning of 1875 until his

World

death on May 20, 1894, *The World* was under the sole control of Edmund Yates.

Edmund Yates became acquainted with Oscar Wilde through his brother, William Wilde, to whom he wrote on January 30, 1879: "I wish you would put me *en rapport* with your brother the Newdigate man, of whom I hear so much and so favourably."

[290]

Vol. X, No. 258, June 11, 1879, p. 18 (570). TO SARAH BERNHARDT.

TO SARAH BERNHARDT.

How vain and dull our common world must seem
To such a one as Thou, who should'st have talked
At Florence to Mirandola, and walked
With young Charmides in the Academe!
Thou should'st have gathered reeds from a green stream
For goat-foot Pan's shrill piping, and have played
With the white girls in that Phæacian glade,
Where grave Odysseus wakened from his dream.

Ah, surely once some urn of Attic clay
Held thy wan dust, and thou hast come again
Back to this world we count so dull and vain,
For thou wert weary of the sunless day,
The heavy fields of scentless asphodel,
The loveless lips with which men kiss in hell.

OSCAR WILDE.

Reprinted (with revisions) in *Poems*, 1881, p. 168, under the title of *Phêdre*.

A version more nearly corresponding with the revised text of *Poems* is given in *The Biograph and Review*, August 1880, p. 135, under the title of *Sara Bernhardt*.

"For my own part, I must confess that it was not until I heard Sarah Bernhardt in *Phèdre* that I absolutely realised the sweetness of the music of Racine." (Oscar Wilde in *The Woman's World*, January 1888, p. 132.)

It was at the Gaiety Theatre, London, that Mdlle. Bernhardt and other members of the Comédie Française played a series of performances under the direction of Mr. John Hollingshead. The first performance of *Phèdre* was given on June 2, 1879.

The following parody appeared in *Punch*, January 14, 1882, Vol. LXXXII, p. 22:—

World

IMPRESSION DU THÉÂTRE.

(*" Miss Hardcastle " at the Haymarket.*)

How dull, how drear this vulgar world must seem
To such a One as thou, who oft hast talked,
On equal terms, with Royalty, and walked
'Mid thine own portraits in the Academe,
Where once, indeed, there gathered such a stream
Of gazers as beheld thee, next, portrayed,
'Mid high-born dames, as that Phæacian maid
ODYSSEUS, in " cool olives," caused to scream!

Ah! wert thou weary of that common day
Which in each Studio lit those velvet blooms,
The heavy glare of Fashion's scented rooms
That now, enamoured of the classic ray
Of yon wan foot-lights, thou hast come to show
The world thy Beauty—lighted from below!

This refers to Mrs. Langtry's performance of " Miss Hardcastle " in Goldsmith's *She Stoops to Conquer*, when she made her first public appearance on the stage at the Haymarket Theatre, London, on December 15, 1881.

[291]

Vol. XI, No. 263, July 16, 1879, p. 18 (66). QUEEN HENRIETTA MARIA. (*Charles I., act iii.*)

Reprinted (without the sub-title) in *Poems*, 1881, p. 170.

The sonnet had already been reprinted in *The Biograph and Review* for August 1880, Vol. IV, p. 135.

The sonnet, beginning

In the lone tent, waiting for victory,

was written to Miss Ellen Terry, who played the Queen in W. G. Wills's *Charles I*, revived at the Lyceum Theatre, London, on June 27, 1879.

" Some people thought me best in the camp scene in the third act. . . . I was proud of it myself when I found that it had inspired Oscar Wilde to write me this lovely sonnet. (*The Story of My Life*, by Ellen Terry (Hutchinson), 1908, p. 181.*)

A manuscript has " Written at the Lyceum Theatre," which is added for the first time in Methuen's edition, 1908, p. 178, with the dedication To Ellen Terry.

The opening lines of the sextet:

O hair of gold! O crimson lips! O face
Made for the luring and the love of man!

* First published serially in *M.A.P.*, 1907, where this sonnet is given at Vol. XIX, p. 522. (See also R. H. Sherard's *Life of Oscar Wilde*, 1906, p. 175.)

World

are repeated in Act V. of *The Duchess of Padua*, 1908, p. 195; 1909, etc., p. 168.

[292]

Vol. XII, No. 289, January 14, 1880, p. 13 (37). PORTIA.

PORTIA.

I MARVEL not Bassanio was so bold
To peril all he had upon the lead,
Or that proud Aragon bent low his head,
Or that Morocco's fiery heart grew cold.
For in that gorgeous dress of beaten gold,
Which is more golden than the golden sun,
No woman Veronese looked upon
Was half so fair as thou whom I behold.

Ah, fairer! when, with wisdom as your shield,
The sober-suited lawyer's gown you donned,
And would not let the laws of Venice yield
Antonio's heart to the accursèd Jew—
O Portia, take my heart! it is thy due:
I think I will not quarrel with the bond.

OSCAR WILDE.

The sonnet was written to Miss Ellen Terry when she played Portia at the Lyceum Theatre, London, in Irving's production of *The Merchant of Venice* on November 1, 1879.

The sonnet is given in *The Story of My Life* by Ellen Terry (Hutchinson), 1908, p. 182; and in *M.A.P.*, November 23, 1907, Vol. XIX, p. 523, where Miss Terry's reminiscences were first published.

Reprinted (with revisions) in *Poems*, 1881, p. 169.

In Methuen's editions of 1908, p. 177, and 1909, etc., p. 157, "Written at the Lyceum Theatre" with the dedication To Ellen Terry is added from a manuscript version.

[293]

Vol. XIII, No. 321, August 25, 1880, pp. 12-13 (180-181). AVE IMPERATRIX! A POEM ON ENGLAND.

Reprinted (with two additional stanzas and several revisions) in *Poems*, 1881, pp. 4-10.

The poem as printed in *The World* consists of twenty-nine stanzas as follows:—

World

AVE IMPERATRIX!

A Poem on England.

By OSCAR WILDE.

SET in this stormy Northern sea,
 Queen of these restless fields of Tide,
England! what shall men say of thee,
 Before whose feet the worlds divide?

The earth, a brittle globe of glass,
 Lies in the hollow of thy hand,
And through its heart of crystal pass,
 Like shadows through a twilight land,

The spears of crimson-suited war,
 The long white-crested waves of fight,
And all the deadly fires which are
 The torches of the lords of Night.

The yellow leopards, strained and lean,
 Which the wild Russian knows so well,
With gapened blackened jaws are seen
 Leap through the hail of screaming shell.

The strong sea-lion of England's wars
 Hath left his sapphire cave of sea,
To battle with the storm that mars
 The star of England's chivalry.

The brazen-throated clarion blows
 Through the black Pathan's reedy fen,
And the high steeps of Indian snows
 Shake to the tread of armèd men.

And many an Afghan chief, who lies
 Beneath his cool pomegranate-trees,
Clutches his sword in fierce surmise
 When on the mountain-side he sees

The fleet-foot Marri scout, who comes
 To tell how he hath heard afar
The measured roll of English drums
 Beat at the gates of Kandahar.

World

For southern wind and east wind meet
Where, girt and crowned by sword and fire,
England with bare and bloody feet
Climbs the steep road of wide empire.

The almond-groves of Samarcand,
Bokhara where red lilies blow,
And Oxus by whose yellow sand
The grave white-turbaned merchants go;

And that dread city of Cabool
Set where the plain and mountain meet,
Whose marble tanks are ever full
With water for the noonday heat;

And on from thence to Ispahan,
The garden of the golden sun,
Whence the long dusty caravan
Brings cedar and vermilion,—

Here have our wild war-eagles flown,
And flapped wide wings in fiery fight;
But the sad dove, that sits alone
In England—she hath no delight.

In vain the laughing girl shall lean
To greet her love with love-lit eyes:
Down in some treacherous black ravine,
Clutching his flag, the dead boy lies.

And many a moon and sun shall see
The lingering wistful children wait
To climb upon their father's knee;
And in each house made desolate

Pale women who have lost their lord
Brood o'er the relics of the slain—
Some tarnished epaulette—some sword—
Poor toys to soothe such anguished pain.

For not in quiet English fields
Are these, our brothers, lain to rest,
Where we might deck their broken shields
With all the flowers the dead love best.

World

For some are by the Delhi walls,
And many in the Afghan land,
And many where the Ganges falls
Through seven mouths of shifting sand.

And some in Russian waters lie,
And others in the seas which are
The portals of the East, or by
The wind-swept heights of Trafalgar.

O wandering graves! O restless sleep!
O silence of the sunless day!
O lone ravine! O stormy deep!
Give up thy prey! give up thy prey!

And thou whose wounds are never healed,
Whose weary race is never won,
O Milton's England! must thou yield
For every inch of ground a son?

Go! crown with thorns thy gold-crowned head,
Change thy glad song to song of pain;
Wind and wild wave have got thy dead,
And will not yield them back again.

Wave and wild wind and foreign shore
Possess the flower of English land—
Lips that thy lips shall kiss no more,
Hands that shall never clasp thy hand.

What boots it now that we have bound
The whole round world with nets of gold,
If hidden in our heart is found
The care that groweth never old?

What boots it that our galleys ride,
Pine-forest-like, on every main?
Ruin and wreck are at our side,
Grim warders of the House of pain.

Where are the brave, the strong, the fleet?
Where is our English chivalry?
Wild grasses are their burial-sheet,
And sobbing waves their threnody.

World

O loved ones lying far away,
What word of love can dead lips send!
O wasted dust! O senseless clay!
Is this the end! is this the end!

Peace, peace! we wrong the noble dead
To vex their solemn slumber so;
Though childless, and with thorn-crowned head,
Up the steep road must England go;

Yet when this fiery web is spun,
Her watchmen shall descry from far
The young Republic like a sun
Rise from these crimson seas of war.

E. C. Stedman in his *Victorian Poets*, 1887, p. 467, describes this "lyric to England" as "manly verse—a poetic and eloquent invocation."

Ave Imperatrix was intended for *Time*, but Edmund Yates, the editor, in a memorandum from The Temple, Goring, dated August 15, 1880, wrote:—

I should like to use your poem in *The World* if you see no objection, and I have sent it to the printers in that idea. If you do object, a line by messenger to the office on Monday morning would stop its appearance. But you can get a far larger and better audience in *The World* than in *Time*.

[294]

Vol. XIII, No. 332, November 10, 1880, p. 15 (447). LIBERTATIS SACRA FAMES.

LIBERTATIS SACRA FAMES.

Albeit nurtured in Democracy,
And liking best that State Republican
Where every man is kinglike, and no man
Is crowned above his fellows, yet I see,
Spite of this modern fret for liberty,
Better the rule of One, whom all obey,
Than to let clamorous demagogues betray
Our freedom with the kiss of anarchy!
Wherefore I love them not whose hands profane
Plant the red flag upon the piled-up street
For no right cause: beneath whose ignorant reign
Arts, culture, reverence, honour, all things fade,
Save Treason and the dagger of her trade,
Or Murder with its silent bloody feet.

OSCAR WILDE.

World

Reprinted (with revisions) in *Poems*, 1881, p. 15.

"If you would like to know my political creed, read the sonnet *Libertatis Sacra Fames*." (Oscar Wilde quoted [by Mary Watson] in *The Daily Examiner*, San Francisco, March 27, 1882.)

The sonnet was parodied by Edmund Yates, under the heading of "The Lights o' London," in *The World* Christmas Number, December 21, 1881, p. 19 (619), beneath a cartoon of Wilde by A[lfred] B[ryan]:—

EGO UPTO SNUFFIBUS POETA.

Albeit nurtured in democracy,
And liking best that state Bohemian
Where each man borrows sixpence, and no man
Has aught but paper collars; yet I see
Exactly where to take a liberty.
Better to be thought one, whom most abuse
For speech of donkey and for look of goose,
Than that the world should pass in silence by.
Wherefore I wear a sunflower in my coat,
Cover my shoulders with my flowing hair,
Tie verdant satin round my open throat,
Culture and love I cry; and ladies smile,
And seedy critics overflow with bile,
While, with my Prince, long Sykes's meal I share.

The reference in the last line of the parody is to the Prince of Wales [Edward VII], who was present at a thought-reading *séance* given by W. Irving Bishop at Keats House, Chelsea, where Wilde and Frank Miles were living. See *The Times*, June 4, 1881, p. 7, and *The World* June 8, 1881, p. 14 (590).

[295]

Vol. XIV, No. 348, March 2, 1881, p. 15 (215).
IMPRESSION DE MATIN.

IMPRESSION DE MATIN.

The Thames nocturn of blue and gold
Changed to a harmony in gray:
A barge with ochre-coloured hay
Dropt from the wharf; and chill and cold

The yellow fog came creeping down
The bridges, till the House's walls
Seemed changed to shadows, and St. Paul's
Loomed like a bubble o'er the town.

Then suddenly arose the clang
Of waking life; the streets were stirred

World

With country wagons; and a bird
Flew to the glistening roofs, and sang.

And a pale woman all alone,
The daylight kissing her wan hair,
Loitered beneath the gas-lamp's flare,
With lips of flame, and heart of stone.

OSCAR WILDE.

Reprinted (with revisions) as *Impression du Matin* in *Poems*, 1881, p. 85.

For a later version in *The Picture Magazine*, February 1895, see No. 238.

It will be noticed that from March 2, 1881, till May 25, 1887, Wilde wrote nothing for *The World*, with the exception of the replies to Whistler's notes. This is probably accounted for by the fact that in *The World* of February 16, 1881, pp. 7-8 (155-156), appeared an article on "Postlethwaite from a New Point of View," in which occurred the passage:

"There is no denying that Postlethwaite's appearance is repulsive, that his long straight hair is ridiculous, that his artistic *patois* is insufferable to sensible men. Equally impossible is it to deny that society, whether it may laugh or not, likes and encourages these extravagances. Postlethwaite may be sneered at and satirised; his ineptitudes may be the joke of smoking-rooms, and the vials of masculine indignation may be emptied over his head. But the fact remains that he is in universal request."

Wilde objected to this article and, on protesting to the editor, received the following letter:—

1 York Street,
Covent Garden,
London, W.C.
Monday morning. Feb 28. '81.

Dear Mr. Oscar Wilde.

I regret to learn that you are annoyed at something which recently appeared in this journal. The article in question was inspired, tho' not written by me, but I gave distinct instructions that nothing unpleasant to you was to be said in it. During the last three weeks I have been engaged in organising a new venture, and my attention has consequently been to a certain extent withdrawn from the *World*, so that I did not read the article when it appeared. I am sorry to find my instructions were not more closely followed, and I desire to express my regret for any annoyance you may have suffered. Faithfully your's

EDMUND YATES.

The "new venture" was a "New Evening Newspaper" called *The Cuckoo: The News and Gossip of the Day*, described in advertisements

World

in *The World* (March 2, etc.) as "A Novelty in Evening Journalism. Conducted by Edmund Yates." The first number (price 1d.) appeared on March 11, the last on October 8, 1881. There is no reference to it in *Edmund Yates: His Recollections and Experiences* (Bentley: 1884).

The quarrel was evidently not a personal one, for a few months later Yates wrote as follows:—

10, Hyde Park Gate,
Kensington Gore. S.W.
July 8, '81.

My Dear Oscar Wilde.

If you have nothing better to do, come & dine at the *World* dinner tomorrow, at the Trafalgar, Greenwich, 6.45.

Morris, Geo. Lewis, Oscar Browning & other of your friends are coming; and you shall see the "lions' teeth" more pleasantly employed in crunching whitebait, than in venomously lacerating defenceless poets. Sincerely your's

EDMUND YATES.

Send me an early *wire*, in reply.

[296]

Vol. XIX, No. 489, November 14, 1883, p. 16 (500).
[TELEGRAM TO WHISTLER.]
Reprinted in *Miscellanies*, 1908, p. 133.

A suppositious conversation in last week's *Punch** has brought about the following interchange of telegrams:

"*From Oscar Wilde, Exeter, to J. McNeill Whistler, Tite Street.*—*Punch* too ridiculous—when you and I are together we never talk about anything except ourselves."

From Whistler, Tite Street, to Oscar Wilde, Exeter.—No, no, Oscar, you forget—when you and I are together we never talk about anything except me."

See Whistler's *Gentle Art of Making Enemies* (Heinemann), 1890, p. 66.

[297]

Vol. XXII, No. 556, February 25, 1885, p. 14 (214).
TENDERNESS IN TITE STREET.
Reprinted in *Miscellanies*, 1908, p. 133.

Tenderness in Tite Street:

"OSCAR,—I have read your exquisite article in the *Pall Mall*. Nothing is more delicate, in the flattery of 'the Poet' to 'the Painter,' than the *naïveté* of 'the Poet' in the choice of his Painters—Benjamin West and Paul Delaroche!

You have pointed out that the Painter's mission is

* November 10, 1883, Vol. LXXXIV, p. 218.

World

to find '*le beau dans l'horrible*,' and have left to the Poet the discovery of '*l'horrible*' *dans* '*le beau*'!

[Signed with Butterfly design.]

Saturday, Feb. 21."

Here is Oscar's reply:

"DEAR BUTTERFLY,—By the aid of a biographical dictionary, I made the discovery that there were once two painters, called Benjamin West and Paul Delaroche, who rashly lectured upon Art. As of their works nothing at all remains, I conclude that they explained themselves away.

Be warned in time, James: and remain, as I do, incomprehensible. To be great is to be misunderstood. —*Tout à vous*,

OSCAR."

Copied into *The Pall Mall Gazette*, February 24, Vol. XLI, No. 6226, p. 10, the issue of *The World* being post-dated.

See Whistler's *Gentle Art of Making Enemies* (Heinemann), 1890, pp. 161-163; and *The Pall Mall Gazette*, February 21, 1885, pp. 1-2.

[298]

Vol. XXV, No. 647, November 24, 1886, p. 14 (614). [REPLY TO WHISTLER.]

Reprinted in *Miscellanies*, 1908, p. 133.

From Oscar:

"ATLAS, this is very sad! With our James 'vulgarity begins at home,' and should be allowed to stay there.—*A vous*,

OSCAR."

In reprinting Wilde's note, under the heading of *Quand Même!* in *The Gentle Art of Making Enemies*, 1890 edition, p. 165, Whistler added:—

To whom:

"A poor thing," Oscar!—"but," for once, I suppose "your own."

Wilde's note was in reply to the following which was printed in *The World* on November 17, p. 16 (584):—

The following letter from Mr. Whistler was read the other evening at a large meeting of the members of the National Art Exhibition, whose antagonism to the Royal Academy has lately greatly exercised the studio world of London:

"Gentlemen,—I am naturally interested in any effort made among your Painters to prove that they are alive—but when I find, thrust in the van of your leaders, the body of my dead 'Arry [Quilter], I know that putrefaction alone can result.

World

When, following 'Arry, there comes on Oscar, you finish in farce, and bring upon yourselves the scorn and ridicule of your *confrères* in Europe.

What has Oscar in common with Art? except that he dines at our tables and picks from our platters the plums for the pudding he peddles in the provinces.

Oscar—the amiable, irresponsible, esurient Oscar—with no more sense of a picture than of the fit of a coat, has the courage of the opinions . . . of others!

With 'Arry and Oscar, you have avenged the Academy.

I am, Gentlemen, yours obediently

[Butterfly device] J. McNEILL WHISTLER."

This letter of Whistler's was reprinted in *The Gentle Art of Making Enemies*, 1890 edition, p. 164, under the heading *To the Committee of the "National Art Exhibition,"* with the marginal comment: "Enclosed to the Poet, with a line: 'Oscar, you must really keep outside "the radius"!'"

[299]

Vol. XXVI, No. 673, May 25, 1887, pp. 18-19 (674-675). "Town and Country Tales." LADY ALROY.

Reprinted as *The Sphinx without a Secret* in *Lord Arthur Savile's Crime and Other Stories*, 1891, pp. 75-87.

[300]

Vol. XXVI, No. 677, June 22, 1887, pp. 18-19 (814-815). "Town and Country Tales." THE MODEL MILLIONAIRE.

Reprinted in *Lord Arthur Savile's Crime and Other Stories*, 1891, pp. 155-168.

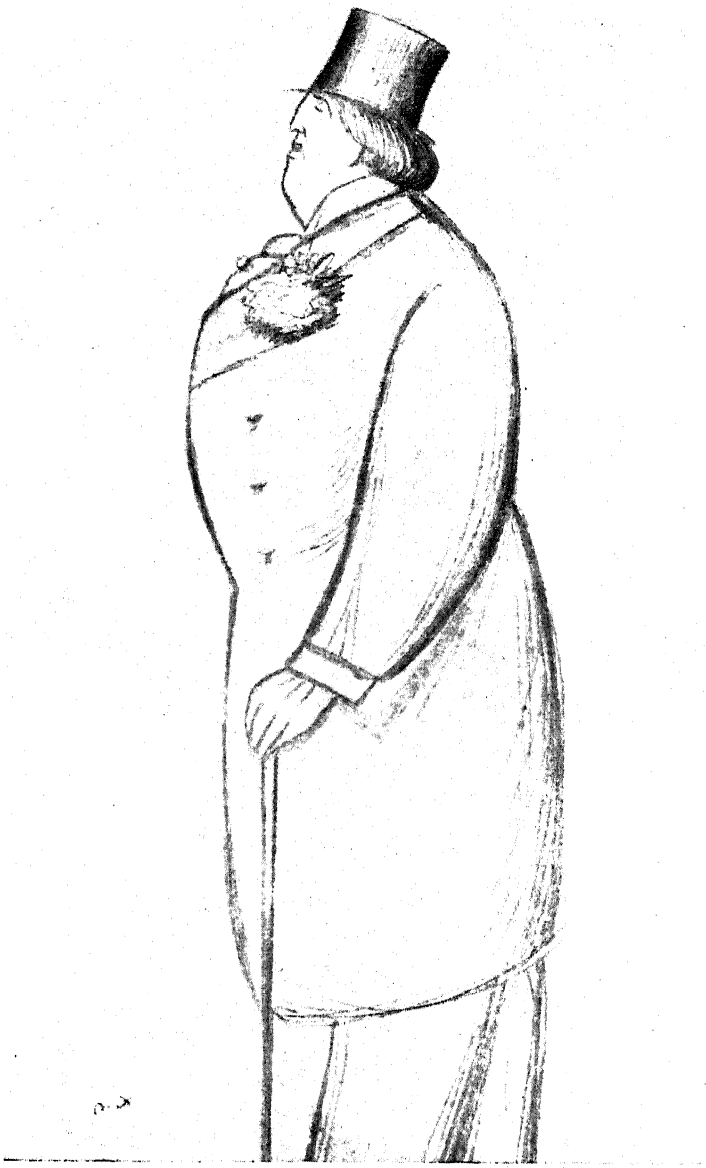
In *The World*, May 21, 1890, p. 25 (877), in a paragraph relating to "a semi-political party" given by Mr. Cyril Flower [Lord Battersea] at Surrey House "to the members of the Eighty Club and others," it was stated that "the two Oscars, Wilde and Browning, vied with one another in retailing well-worn anecdotes."

To this Wilde took exception, and Yates wrote from Farnham Chase, Bucks, May 25, to "Dear Oscar":—

I had not noticed the paragraph until you drew my attention to it, and now that I have read it, I confess I do not think the statement deserves the harsh words you apply to it, or that I, in such dealings as we have had, have ever laid myself open to your excessively impertinent and offensive suggestions about "reminiscences." However, to prevent any further annoying intrusion, I have given orders that your name shall never again appear in *The World*.

Part II

WORKS ISSUED IN BOOK FORM



OSCAR WILDE
By Max Beerbohm

To face p. 241

PART II

WORKS ISSUED IN BOOK FORM

I. ORIGINAL EDITIONS AND AUTHORISED REPRINTS

Ravenna, 1878

[301]

NEWDIGATE PRIZE POEM. | RAVENNA. | RECITED IN | THE THEATRE, OXFORD, | JUNE 26, 1878. | BY | OSCAR WILDE, | MAGDALEN COLLEGE. | [arms of the University] | OXFORD: | THOS. SHRIMPTON & SON, BROAD STREET. | 1878. |

Foolscap 8vo (7 by 4¾ in.); pp. 16; price 1s. 6d.

Collation:—Title-page, reverse blank, 1 leaf; Dedication, on reverse being, Ravenna, March 1877. | Oxford, March 1878. | , 1 leaf; text, with decorated head-piece, initial capital letter and tail-piece, 6 leaves.

The running head-line, RAVENNA: | A POEM. | appears on pp. 6-16.

Printed by Parker of Oxford on one sheet of laid paper folded into eight leaves and sewn in pamphlet form; all edges cut.

Grey paper wrappers printed in black. On the front the lettering of the title-page (with a smaller design of the University arms) is printed within a single-line border with floriated points. On both sides of the back of the wrapper are lists of the winners of the Newdigate Prize Poem (1840 to 1877) and the Gaisford Prize for Greek Prose (1857 to 1876), with the publishers' imprint at the foot.

The dedication [p. iii] reads:—

TO MY FRIEND
GEORGE FLEMING,*
AUTHOR OF "THE NILE NOVEL," AND "MIRAGE."

* Pseudonym of Julia Constance Fletcher. *A Nile Novel* [*Kismet*], 2 vols., and *Mirage*, 3 vols., were published by Macmillan & Co. in 1877.

Newdigate Prize Poem.

RAVENNA.

RECITED IN

THE THEATRE, OXFORD,

JUNE 26, 1878.

BY

OSCAR WILDE,
MAGDALEN COLLEGE.

with the author's Compliments

OXFORD:
THOS. SHRIMPTON AND SON, BROAD-STREET.
1878.

[301]
Facsimile of wrapper

Ravenna

"During a vacation ramble in 1877 he started for Greece, [and] visiting Ravenna by chance on the way, he obtained material for a poem on that ancient city, and singularly enough 'Ravenna' was afterwards given out as the topic for the Newdigate competition." (*The Æsthetic Movement in England* by Walter Hamilton, 1882.)

Wilde travelled with the Rev. John Pentland Mahaffy, Precentor and Junior Dean of Trinity College, Dublin. In his preface to *Social Life in Greece from Homer to Menander*, published in 1874, Professor Mahaffy acknowledges his obligations to his old pupil, Oscar Wilde, who had "made improvements and corrections all through the book." In 1876 Professor Mahaffy published *Rambles and Studies in Greece*, and after "undertaking a new journey" added "new observations and reflections throughout the book" in a second edition dated 1878.

The subject of the Newdigate for 1878 was announced in the *Oxford University Gazette* (vii., 261, p. 455), on June 12, 1877, the Prize being offered "for the best composition in English verse, *not limited to Fifty Lines*, by any Undergraduate who on the day above specified * shall not have exceeded *four* years from his Matriculation." The Prize is of the annual value of £21. According to the original statute, embodying the intention of Sir Roger Newdigate, who founded the Prize in 1806, the poem was to consist of not more than fifty lines, the subject being confined to "recommendation of the study of the ancient Greek and Roman remains of Architecture, Sculpture, and Painting," but in 1826 these regulations were modified. It was required that the poem should be in heroic couplets. The exercises were to be sent in under a sealed cover to the Registrar of the University (Rev. Edward Tindal Turner, M.A., Fellow of Brasenose), before the 31st March 1878. Each author was required to conceal his name, and to distinguish his composition by what motto he pleased; sending at the same time his name and the date of his Matriculation (which in Wilde's case was 17th October 1874), sealed up under another cover, with the same motto inscribed upon it. The Judges were the Public Orator (Thomas Francis Dallin, M.A., Queen's), the Professor of Poetry (John Campbell Shairp, M.A., Balliol) and three Members of Convocation whose names are not recorded. Wilde's success was announced on June 10 and advertised in the

* March 31, 1878.

Ravenna

Gazette * (viii, 293, p. 451), on June 18, in the following form :—

VI. University Scholarships and Prizes.

The Chancellor's Prizes and Sir Roger Newdigate's Prize.

The Judges have made the following awards :—

1. *Newdigate*—OSCAR O'FLAHERTIE WILDE, Demy of Magdalen College.
2. *English Essay*—GEORGE SPENCER BOWER, B.A., Scholar of New College.
3. *Latin Essay*—Not awarded.
4. *Latin Verse*—Not awarded.

June 10, 1878.

In the same issue it was announced that, "On Wednesday, June 26, the Noblemen, Heads of Houses, Proctors, and Gentlemen who partake of Lord Crewe's Benefaction to the University, meet the Vice-Chancellor [Rev. James Edwards Sewell, D.D.] in the Hall of New College, at the hour of half-past eleven o'clock; That thence they go in procession to the [Sheldonian] Theatre, where will be spoken the Oration in Commemoration of the Benefactors of the University, by the Professor of Poetry, according to the intention of the Right Honourable Nathaniel Lord Crewe, Bishop of Durham; after which will be recited the Compositions to which the Prizes have been adjudged."

Wilde accordingly recited portions of *Ravenna,* which were "listened to with rapt attention and frequently applauded."

"One of the Professor's [of Poetry] duties is to suggest textual improvements to the winner of the Newdigate. The amendments proposed are usually accepted with gratitude; but there have been exceptions to the rule. Shairp suggested many improvements in Oscar Wilde's *Ravenna.* Wilde listened to all the suggestions with courtesy and even took notes of them, but he went away and printed the poem without making a single alteration in it." (*The Academy*, February 17, 1906.)

Ravenna was published as usual by Shrimpton, in whose ledger is the following record :—

* In the *Gazette* of the same day was advertised the subject for the Chancellor's English Essay Prize for the following year, namely :—*Historical Criticism among the Ancients.* (See pp. 469-471.)

Ravenna

		WILD Esq.	Mag. Coll.			
1877						
Nov.	13.	Pencil Point Posted				3
		It is Finished			1.	0
		3 Sketches and Post			4.	7
	29.	Crawlers Thucydides			8.	9
		Carters Greece 1.2 . . .	net	1.	10.	0
Dec.	17.	Wallaces Hegal			14.	0
		Grote 3 v.			18.	0
		Oxford to Rome	net		4.	0
1878						
Feb.	27.	Wordsworths Greece 2nd. hand and cleaning do.		1.	1.	0
Mar.	2.	Hints to answers Fellowship Exam. paper .			3.	0
	28.	Greens Essay			2.	0
June	24.	25 Newdigates			—	
	27.	6 Copies Newdigate			*Gratis.*	
		62 Newdigates. 7 to authorities . .			—	
July	15.	25 Newdigates		1.	8.	2
	17.	Temple Bar			1.	0
	26.	25 Newdigates		1.	8.	2
				8.	3.	11
		Cd. by Copyright of Newdigate, 10. 0. 0.				
Feb.	11/79	Portfolio 2/6			2.	6
	12.	25 Newdigates 1/8/2		1.	8.	2
1880						
Dec.	24.	Gazette and Post 7d.				7

In *The Poems of Oscar Wilde,* published by Methuen in 1908 (No. 437), *Ravenna* was included (on pp. 1 to 17) by arrangement with Messrs Shrimpton's successor, Mr. Hubert Giles, who in July 1909 transferred the copyright to the Oscar Wilde Literary Estate. It is included on pp. 305-320 of Methuen's editions of the *Poems* issued since that date (No. 488), and in several editions of *Poems* published in America.

An edition of *Ravenna* in attempted facsimile of the original, without the University arms on cover and title-page, was issued by Wright & Jones, booksellers of 350 Fulham Road, S.W., in 1904. (See No. 613.)

An interesting contemporary article is "An Irish Winner of the Newdigate" in *The Irish Monthly,** November 1878 (vi., 65, pp. 630-633).

*Wilde contributed to *The Irish Monthly* on seven occasions from 1876 to 1878 (see Nos. 65-71). The editor, the late Rev. Matthew Russell, S.J., who died on September 13, 1912, in his fortieth year of editorship, was a brother of Lord Russell of Killowen, and uncle of the Hon. Charles Russell, who was Lord Queensberry's solicitor in the criminal proceedings instituted in 1895. (See *Oscar Wilde: Three Times Tried,* London, 1912.)

Ravenna

On p. 610 of the same issue is the following sonnet :—

TO OSCAR WILDE.

AUTHOR OF "RAVENNA."

By AUGUSTUS M. MOORE.

No Marsyas am I, who singing came
To challenge King Apollo at a Test,
But a love-wearied singer at the best.
The myrtle leaves are all that I can claim.
While on thy brow there burns a crown of flame.
Upon thy shield Italia's eagle crest;
Content am I with Lesbian leaves to rest,
Guard thou thy laurels and thy mother's name.

I buried Love within the rose I meant
To deck the fillet of your Muse's hair;
I take this wild-flower, grown against her feet,
And kissing its half-open lips I swear,
Frail though it be, and widowed of its scent,
I plucked it for your sake and find it sweet.

MOORE HALL, *September* 1878.

Ravenna contains several lines adapted from poems published before June 1878, some of the lines being used again in poems published later, though probably written earlier.*

The following are the principal parallel passages referred to:—

RAVENNA, Oxford, 1878, p. [5].

These fields made golden with the flower of March,
The throstle singing on the feathered larch,
The cawing rooks, the wood-doves fluttering by,
The little clouds that race across the sky;
.
The rose that burgeons on the climbing briar,
The crocus-bed, (that seems a moon of fire
Round girdled with a purple marriage-ring);
.
Up starts the lark beside the murmuring mill,
And breaks the gossamer-threads of early dew;
And down the river, like a flame of blue,
Keen as an arrow flies the water-king,

* See a letter from Stuart Mason in *The Sunday Times*, April 5, 1908, in reply to a statement by a reviewer in the previous week's issue: "There is not a pretty image or a happy turn of expression in his Newdigate prize-poem which he does not incorporate into later work."

Ravenna

MAGDALEN WALKS. *Irish Monthly*, April 1878, p. 211.

And the fields are strewn with the gold of the flower of March:
The daffodil breaks under foot, and the feathery larch
Bends to the wind as the thrush goes fluttering by.

.

And the rose-bud breaks into pink on the climbing briar,
And the crocus-bed is a quivering moon of fire
Girdled round with the belt of an amethyst ring.

.

See, the lark starts up from its bed in the meadow there,
Breaking the gossamer threads, and the nets of dew:
And flashing adown the river (a flame of blue!)
The king-fisher flies like an arrow, and wounds the air.

RAVENNA, p. 6.

And musing on Ravenna's ancient name,
I watched the day till, marked with wounds of flame,
The turquoise sky to burnished gold was turned.

SALVE SATURNIA TELLUS. *Irish Monthly*, June 1877, p. 415.

And musing on the stories of thy fame
I watched the day, till marked with wounds of flame
The turquoise sky to daffodil returned.

RAVENNA, p. 6.

I stood within Ravenna's walls at last!

IMPRESSION DE VOYAGE. *Waifs and Strays*, March 1880, p. 77.

I stood upon the strand of Greece at last!

RAVENNA, p. 7.

Taken from life while life and love were new,
He lies beneath God's seamless veil of blue;

HEU MISERANDE PUER ("The Tomb of Keats"). *Irish Monthly*, July 1877, p. 478.

He rests at last beneath God's veil of blue;
Taken from life while life and love were new

RAVENNA, p. 8.

—the exile's galling chain,
How steep the stairs within kings' houses are,*

AT VERONA. *Poems*, 1881, p. 190.

How steep the stairs within Kings' houses are
For exile-wearied feet

RAVENNA, p. 9.

—a second Anthony,
Who of the world another Actium made!—

* *Cf.* Dante, *Paradiso*, xvii, 59, 60.

Ravenna

CAMMA. *Poems*, 1881, p. 171.

make
The world thine Actium, me thine Anthony!

RAVENNA, p. 9.

He loved you well—ay, not alone in word,
Who freely gave to thee his lyre and sword,
Like Æschylos at well-fought Marathon:
And England, too, shall glory in her son,
Her warrior poet,

HUMANITAD. *Poems*, 1881, p. 214.

Like Æschylus at well-fought Marathon,
And died to show that Milton's England still could bear a son!

RAVENNA, p. 10.

I wandered through the wood in wild delight,
Some startled bird, with fluttering wings and fleet,
Made snow of all the blossoms: at my feet,
Like silver crowns, the pale narcissi lay,

SONNET WRITTEN DURING HOLY WEEK. *Illustrated Monitor*, July 1877, p. 186.

I wandered in Scoglietto's green retreat,
.
Some startled bird, with fluttering wings and fleet,
Showered the milk-white blossoms; at my feet
Like silver crowns the pale narcissi lay;

SEN ARTYSTY; OR, THE ARTIST'S DREAM. *Routledge's Christmas Annual*, 1880, p. 67.

overhead a bird
Made snow of all the blossoms as it flew

RAVENNA, p. 11.

And of the peoples thou wast noble queen,
Till in thy streets the Goth and Hun were seen.
Discrowned by God, deserted by the sea,

URBS SACRA AETERNA. *Illustrated Monitor*, June 1877, p. 130.

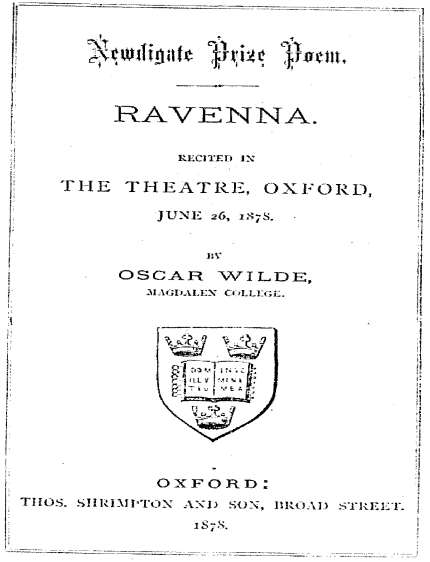
Then of thy peoples thou wert noble Queen,
Till in thy streets the Goth and Hun were seen;
.
(Ah, city crowned by God, discrowned by man)

RAVENNA, p. 11.

No longer now upon thy swelling tide,
Pine-forest like, thy myriad galleys ride!

AVE IMPERATIX! *World*, August 25, 1880, p. 12 (180).

What boots it that our galleys ride,
Pine-forest-like, on every main?



Newdigate Prize Poem.

RAVENNA.

RECITED IN

THE THEATRE, OXFORD,

JUNE 26, 1878.

BY

OSCAR WILDE,

MAGDALEN COLLEGE.

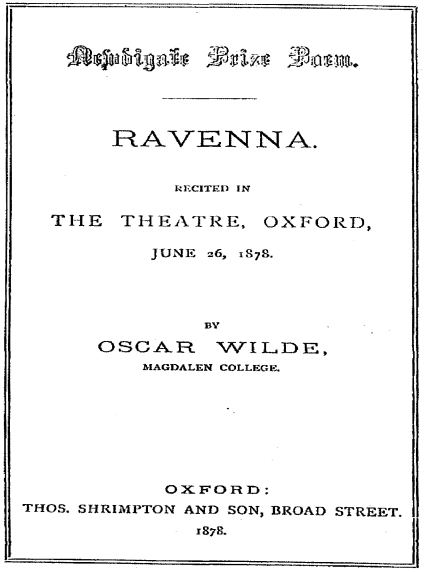
OXFORD:

THOS. SHRIMPTON AND SON, BROAD STREET.

1878.

[301]

Original Edition, 1878



Newdigate Prize Poem.

RAVENNA.

RECITED IN

THE THEATRE, OXFORD,

JUNE 26, 1878.

BY

OSCAR WILDE,

MAGDALEN COLLEGE.

OXFORD:

THOS. SHRIMPTON AND SON, BROAD STREET.

1878.

[613]

Pirated Edition [1904]

RAVENNA

Reduced facsimiles of title-pages (7 by $4\frac{3}{4}$ in.)

To face p. 248

Ravenna

RAVENNA, p. 14.

From starlit hills of flower-starred Arkady;

IMPRESSION DE VOYAGE. *Waifs and Strays*, March 1880, p. 77.

And all the flower-strewn hills of Arkady.

THE BURDEN OF ITYS. *Poems*, 1881, p. 65.

On starlit hills of flower-starred Arcady,

RAVENNA, p. 14.

O poet's city! one who scarce has seen
Some twenty summers cast their doublets green,
For Autumn's livery,

HUMANITAD. *Poems*, 1881, p. 205.

The Autumn's gaudy livery whose gold
is true
To the green doublet;

THE SPHINX, 1894, [p. 2].

I have hardly seen
Some twenty summers cast their green for autumn's gaudy liveries.

RAVENNA, p. 15.

And soon the grass with brighter flowers will blow,
And send up lilies for some boy to mow.

HUMANITAD. *Poems*, 1881, p. 207.

And soon yon blanchèd fields will bloom again
With nodding cowslips for some lad to mow,

DÉSÉSPOIR. *Poems*, 1909, p. 242.

Wherefore yon leafless trees will bloom again
And this grey land grow green with summer rain
And send up cowslips for some boy to mow.

Vera; or, The Nihilists, 1880

[302]

VERA; | OR, THE NIHILISTS. | A DRAMA | IN FOUR ACTS. | BY | OSCAR WILDE. | LONDON: | RANKEN & CO., PRINTERS, DRURY HOUSE, | ST. MARY-LE-STRAND, W.C. | 1880. |

Crown 8vo (7¼ by 4¼ in.); pp. 52.

Only two copies of this edition are known. One was in the possession of Bernard Quaritch in 1912 and passed from him to an American collector. The second is in the collection of Mr. Bruce Ingram, from which this description is made.

[STRICTLY PRIVATE.]

VERA;

OR, THE NIHILISTS.

A Drama

IN FOUR ACTS.

BY

OSCAR WILDE

from her
friend and admirer
the author

Sept. 1880.

LONDON:
RANKEN & CO., PRINTERS, DRURY HOUSE,
ST. MARY-LE-STRAND, W.C.

1880.

[302]
Facsimile of wrapper

[STRICTLY PRIVATE]

VERA;

OR, THE NIHILISTS.

A Drama

IN A PROLOGUE AND FOUR ACTS.

BY

OSCAR WILDE.

1882.

[303]

Facsimile of wrapper

Vera; or, The Nihilists

Collation:—Title-page, on reverse being Dramatis Personæ, 1 leaf; text, 25 leaves.

Signatures:—[A] to D (4 sheets of 6 leaves each) and E (2 leaves); printed on wove paper, all edges cut. The additional signatures, A2, B2, C2 and D2, appear on pp. [3], 15, 27 and 39 respectively. The book is interleaved throughout with 27 leaves of white wove letter-paper, the first being before the title-page and the last following p. 52 of text.

Pages 4-51 have the running title, across each two pages, VERA; | OR, THE NIHILISTS. | with the number of the Act in each inner margin, thus: [ACT I. | ACT I.], and on p. 52 the full title is given as the headline.

Grey paper wrappers with the lettering of the title-page printed within a double-ruled border, above which is [STRICTLY PRIVATE.], all printed in black.

This was a small acting-edition, the exact number of copies printed being unknown.

On [p. 2] the reverse of the title-page is the following, which differs to some extent from that given in the 1882 edition:—

DRAMATIS PERSONÆ.

Ivan the Czar.
Prince Paul Maraloffski.
Prince Petrovitch.
Count Rouvaloff.
Marquis de Poivrard.
Baron Raff.
General Abbasoff.
General Kotemkin.
A Page.

Nihilists.

Peter Tchernavitch, President of the Nihilists.
Michael Sabouroff.
Alexis Ivanacievitch, known as a Student of Medicine.
Professor Marfa.
Vera Katinski.

Soldiers, Conspirators, &c.

Scene, Moscow. Time, 1880.

The text begins with Act I on A2 [p. 3]; Act II begins on p. 16, Act III on p. 31 and Act IV on p. 43.

Vera; or, The Nihilists

At the end of the text, p. 52, is a device with the imprint: Ranken & Co., Printers, Drury House, St. Mary-le-Strand, W.C.

[303]

VERA; | OR, THE NIHILISTS. | A DRAMA | IN A PROLOGUE AND FOUR ACTS. | BY | OSCAR WILDE. | 1882. |

Crown 8vo ($7\frac{3}{4}$ by $4\frac{1}{2}$ in.); pp. 59.

Collation:—Title-page, reverse blank, 1 leaf; Persons in the Prologue and in the Play, reverse blank, 1 leaf; text, 28 leaves, the reverse of the last leaf being blank.

Signatures:—[1] to 5 (5 sheets of 6 leaves each); printed on wove paper, all edges cut. The additional signatures, 1* to 5*, appear on pp. [5], 17, 29, 41 and 53 respectively. The book is interleaved throughout with 28 leaves of white wove letter-paper watermarked *Arlington Mills*, the first being between pp. [4] and [5] and the last between pp. 58 and 59.

In this edition the Prologue, pp. [5] to 11, is printed for the first time, and the text throughout shows many variations from the edition of 1880 described above. The reverse of pp. 10 and 59 is blank.

Pages 6-11 have the headline PROLOGUE; pp. 14-59 the running title, across each two pages, VERA; | OR, THE NIHILISTS. | with the number of the Act in each inner margin, thus: [ACT I. | ACT I.].†

Grey paper wrappers with the lettering of the title-page printed within a double-ruled border, above which is [STRICTLY PRIVATE.], all printed in black.

This edition was printed in America, where Wilde was lecturing during the greater part of 1882. A statement of account from R. D'Oyly Carte, the manager of his tour, includes the item:—

Nov. Paid for Printing Play $69.

The list of characters [p. 3] is as follows:—

PERSONS IN THE PROLOGUE.

Peter Sabouroff (an Inkeeper). [*sic*]
Vera Sabouroff (his Daughter).
Michael (a Peasant).
Colonel Kotemkin.

Scene, Russia. Time, 1795.

† On p. 17 the first letter of the word ACT and the square bracket are dropped.

Vera; or, The Nihilists

PERSONS IN THE PLAY.

Ivan the Czar.
Prince Paul Maraloffski, (Prime Minister of Russia.)
Prince Petrovitch.
Count Rouvaloff.
Marquis de Poivrard.
Baron Raff.
General Kotemkin.
A Page.

Nihilists.

Peter Tchernavitch, President of the Nihilists.
Michael.
Alexis Ivanacievitch, known as a Student of Medicine.
Professor Marfa.
Vera Sabouroff.

Soldiers, Conspirators, etc.

Scene, Moscow. Time, 1800.

The text begins with the Prologue on 1* [p. 5]; Act I begins on p. [13], Act II on p. 25, Act III on p. 40, and Act IV on p. 51. There is no printer's or publisher's name.

At the sale of Wilde's effects, under an order of the Sheriff, at 16 Tite Street, Chelsea, on April 24, 1895, lot 133, including eight copies of this edition, was sold for 22s. Some of these copies have since been sold at Sotheby's, one realising £12 on January 21, 1909, and another one £15 on July 27, 1911. A third copy (sold at Sotheby's for £26 on July 21, 1907) contained numerous erasions and additions in the author's handwriting. It was probably this copy which Leonard Smithers had used for his unauthorised edition in 1904. (See No. 624.) From another copy, containing the author's manuscript corrections, the play was published in Methuen's first collected edition of Wilde's works in 1908 (No. 423). This copy was presented by Mr. Robert Ross in 1910 to the British Museum (*Catalogue of Printed Books*, C.60. K.8). *Vera* is not included in Methuen's later editions of 1909, etc.

Reprinted in *Salomé. A Florentine Tragedy. Vera*, 1908, pp. 115-261.

Vera was to have been produced at a morning performance at the Adelphi Theatre, London, with Mrs. Bernard Beere as the heroine, on Saturday, December 17, 1881; but three weeks before that date it was announced that, "considering the present state of political feeling in England, Mr. Oscar Wilde has decided on postponing, for a time, the production of his drama *Vera*." (*The World*, November 30, 1881, p. 12.)

Vera; or, The Nihilists

Punch (December 10, 1881, p. 274) thereupon published the folowing:—

"IMPRESSIONS DU THÉÂTRE."

THE production of Mr. OSCAR WILDE'S * play *Vera* is deferred. Naturally no one would expect a Veerer to be at all certain: it must be, like a pretendedly infallible forecast, so very weather-cocky. *Vera* is about Nihilism: this looks as if there were nothing in it. But why did Mr. O'WILDE select the Adelphi for his first appearance as a Dramatic Author, in which career we wish him cordially all the success he may deserve? Why did he not select the Savoy? Surely where there's a Donkey Cart †—we should say D'OYLY CARTE—there ought to be an opportunity for an 'Os-car?

* In answer to numerous inquiries, we beg to state, that, as far as we know, the Wilds of Scotland are no relation to the WILDES of Ireland.—ED.

† Forgive us this once, Mr. D'OYLY CARTE (Oh, why were you gifted with that fatally tempting name?)—and we will never, never, never, never, call you Donkey CARTE again. "What, never?"—Well—not often.—ED.

Wilde sailed for America on December 24, 1881, reaching New York early in the following January. He took with him his play, and began to make arrangements for its production.

The following letters give practically the whole history of the play.

On March 16, Wilde wrote from the Metropolitan Hotel, St. Paul, Minn., to R. D'Oyly Carte, the manager of his lecturing tour:—

> "I have received your letter about the play. I agree to place it entirely in your hands for production on the terms of my receiving half profits and a guarantee of £200 paid down to me on the occasion of its production. . . . As regards the caste: I am sure you see yourself how well the part will suit Clara Morris: I am, however, quite aware how *difficile* she is and what practical danger may attend the perilling of it on her. . . . If Miss Morris cannot be really retained, I am willing to leave it to your hands for Rose Coghlan. . . ."

On March 21 he wrote from Whitnell House, Omaha, Nebraska, to Colonel W. F. Morse, business manager for R. D'Oyly Carte:—

> "Six lectures a week for three weeks seem to me enormous. I do not know if I can stand it. . . . However, I will do my best—and if I feel Titan like, will do

Vera; or, The Nihilists

matinées. . . . I did not revive any discussion on the Baltimore business at Chicago for many reasons, but the Chicago papers were particularly hostile at the time—accusing me of encouraging the attack on me and of having "corrected the proofs of the Washington attack and approved of the caricature before it was published." . . . If Mr. Carte wishes a public discussion of why I went to Washington instead of Baltimore, I think he is very foolish. . . . Mr. Carte should have (at the time I was being so brutally assailed) written to say that the mistake arose through a careless messenger from the office. . . . It is intolerable to bore me about the idiocy of the office clerk. . . . As regards my opinion of the management, that would be premature. . . . I send you the play-prologue. . . . I am very tired and worn out. Thank you for sending Lady Wilde the cheque. . . . I will lecture as long as the public stands being lectured—to the middle of May certainly. . . ."

A few weeks later he wrote again to D'Oyly Carte *

"As regards any changes in the play, pray rest assured that any suggestions I will be only too glad to get. The play is meant, not to be read, but to be acted—and the actor has always a right to object and to suggest. No one could recognise the artist's right more than I do. . . . The only reason, to speak honestly, that the play is as good an acting play as it is, is that it will succeed if she [Clara Morris] acts and you manage. Could you secure Kyrle Bellew or Johnston Forbes Robertson for the Czarevitch? . . ."

The following letter, unfortunately, is undated:—

DEAR MR. CARTE.

I send you the prologue—if it is too long cut it—I have introduced Prince Paul Maraloffski in it as a simple Colonel—this will give a dramatic point to his meeting Vera among the Nihilists in the 3rd act: where I will introduce a little speech about it: I will give Vera a few sentences about her brother being sent to Siberia to show the connection of the prologue—this will be a matter of a few minutes only—when I get to New York.

* These three letters are quoted from *Two Hundred Books from the Library of Richard Butler Glaenzer*, New York, 1911, pp. 22-23.

Vera; or, The Nihilists

The 1st act where at present stands "Tomb of the Kings at Moscow" has too operatic a title—it is to be called "99 Rue Tchernavaya" Moscow. And the conspirators are to be *modern*, and the room a bare garret—painted crimson—it is to be realistic not operatic conspiracy.

I am sure you will agree with me in that?

Let me hear soon about it.

Truly yours

OSCAR WILDE.

New York
April 5, 1882

Dear Mr. Wilde,

I send herewith all letters received to date. None have been forwarded since 28th ult. to San Francisco. You will receive others at Kansas City.

I have the Prologue. There is no change in the present situation with regard to Miss Morris. She is announced for the leading part in an American adaptation of "Far from the Madding Crowd" at the Union Square Theatre to begin April 29 which probably was the reason why she was unwilling to consider the new play. It would seem to be best to postpone until next season the production as the spring season here is very short and very unfavourable to the production of heavy pieces.

Your route will include lectures in Kansas for a week, then through Ohio to Pittsburgh from where I propose to take the Coal regions north into Canada and close the 3d week of May in New England, ending with a farewell lecture in New York which might be to a great extent a summary of your impressions—from an artistic standpoint—of America. Such a lecture would I think fill the house full.

There are recd. the copies of the Poems you sent for which will have to pay a duty of $12.50, I have five copies of a medallion on plaster cast of an illustration of a verse of one your poems recd. from the designer. The copies of the etching * were sent to England as you desired.

I have sent Mr. Vale a sketch of the route and have made several good engagements which I think may bring in a good sum.

I shall do my best to make as successful a season as possible for the credit of all concerned.

Very faithfully yrs,

W. F. MORSE

MR. OSCAR WILDE

Dear Sir

Mr. Steel Mackaye has been talking to me about your new play and suggested to me the idea of seeing you personally.

If you can give me a few moments interview before I leave New York I should be very much obliged to you.

I leave on Sunday night and if you will appoint any hour (during the day) today—tomorrow—Saturday or Sunday, that will suit your convenience I will call on you.

* This was the etching made by J. E. Kelly.

Vera; or, The Nihilists

I have taken such a cold I may not be able to continue my route with Salvini—but if I am able will certainly leave on Sunday.

Hoping to hear from you
I am yours
Very Truly

MARIE PRESCOTT

Nov. 9th 1882. 139. E. 25th st

My dear Mr. Wilde

Will you join Mr. Mackaye—my husband with myself—at breakfast tomorrow Sunday morning at 11 oclock at Delmonico's
By that time I will have read—Vera—

Sat. Nov. 11th 1882 Sincerely

MARIE PRESCOTT PERZEL

[Dec. (?), 1882]

. . . sustain our high esteem of Vera they sustain it with money which will be yours—and I should think that you & he could come to some reasonable agreement upon terms.

I would so dislike to lose the play on that account. But letter writing is very unsatisfactory and people *will* misunderstand what one writes so I am almost afraid to say what I would surely say if I were with you.

You know that some of the finest plays in the world are not popular successes—and if you exact as much for the play in advance perhaps that is the hitching point for Mr. Perzel. Mind you I have not seen him nor heard from him fully—I will be in Boston Jany 1st—for two weeks—when I will see Mr. P. and discuss the matter finally. We play also in New York after Boston for one month. Then I hope to see you again.

I have several offers to "star" next year and the managers with whom I have talked think that your percentage is exhorbitant.

I say this to you frankly—perhaps I ought not to be so plain, but I am so anxious to succeed with you. I have concealed the play religiously—not a line not a word have I read or quoted to a soul and yet I read the plot in any number of papers. I've at last found the man—Mr. Frazier of Chicago Tribune—who tells me that Mr. Barrett gave him a copy of it.—He also said you had written & thanked him for his critique upon Vera.

Will you wait to hear from me in Boston. I am so glad to tell you that I have made a hit in the New Magdalen—I play it for my benefit in N. Y.

I hope you will not go to England before I see you again.

In haste

MARIE PRESCOTT

The following letter from Wilde to Marie Prescott was printed in *The New York Herald*, August 12, 1883, p. 10, under the heading of "The Theatre. Vera the First New Play to be Produced."

It must, however, have been written in December 1882,

Vera; or, The Nihilists

as Miss Prescott quotes from it in her reply of January 9, 1883.

"I have received the American papers and thank you for sending them. I think we must remember that no amount of advertising will make a bad play succeed, if it is not a good play well acted. I mean that one might patrol the streets of New York with a procession of vermilion caravans twice a day for six months to announce that *Vera* was a great play, but if on the first night of its production, the play was not a strong play, well acted, well mounted, all the advertisements in the world would avail nothing. My name signed to a play will excite some interest in London and America. Your name as the heroine carries great weight with it. What we want to do is to have *all* the real conditions of success in our hands. Success is a science; if you have the conditions, you get the result. Art is the mathematical result of the emotional desire for beauty If it is not thought out, it is nothing.

As regards dialogue, you can produce tragic effects by introducing comedy. A laugh in an audience does not destroy terror, but, by relieving it, aids it. Never be afraid that by raising a laugh you destroy tragedy. On the contrary, you intensify it. The canons of each art depend on what they appeal to. Painting appeals to the eye, and is founded on the science of [optics. Music appeals to the ear and is founded on the science of] acoustics. The drama appeals to human nature, and must have as its ultimate basis the science of psychology and physiology. Now, one of the facts of physiology is the desire of any very intensified emotion to be relieved by some emotion that is its opposite. Nature's example of dramatic effect is the laughter of hysteria or the tears of joy. So I cannot cut out my comedy lines. Besides, the essence of good dialogue is interruption. All good dialogue should give the effect of its being made by the reaction of the personages on one another. It should never seem to be ready made by the author, and interruptions have not only their artistic effect but their physical value. They give the actors time to breathe and get new breath power."

Boston—Mass—
January 9th 1883

Dear Mr. Wilde.

I received your letter upon my arrival in Boston a week ago. You know the extraordinary demands upon me at present. I

Vera; or, The Nihilists

assure you that I do not exaggerate when I say that I have not had time to write a letter of a dozen lines since I came here. First, I must apologise for not sending you the MSS of Vera long ago. When I wrote you in Chicago that I would send it, the next day I found that our trunks had been sent on to Boston—consequently this delay.

We are kept in *constant* rehearsal every day. The whole company are worn out. I shall be so glad when the engagement is over.

Now for our business affairs. I need not say that I am sorry you and Mr. Perzel did not agree—for you must know that I regret it. I have now seen him and have his consent to negotiate with you fully and alone.

Now this is my proposition!! I will give you one thousand dollars down for Vera and fifty dollars royalty for every performance of it—to be paid nightly to yourself or your power of attorney.

Thus you are guaranteed seven performances a week—or three hundred and fifty dollars regular weekly royalty for your play.

Boucicault engages his plays this way only. However he never got any such royalty as this. Twenty-five dollars is the highest royalty he ever got and now he's glad to get ten dollars a performance.

By doing this you are assured of a fine certainty and you leave me the chance to hire a fine company and furnish magnificent accessories.

Believe me, it would be a most satisfactory and independent arrangement in view of the fact that I am bound to have complicated negotiations with other people and managers who need know *nothing* of *our* agreement whatever, except that we are mutually interested as actor and author.

You of course would have to give me the *sole* right to play Vera and it would remain *your* property. You would pledge yourself never to hire the play nor to give it as a present to any one nor to allow its production without my written consent.

Of course I would produce the play in the most magnificent way with the best artists to be had in America and every detail of scenery and costume *perfect*! I am sure of its success therefore I am willing to spend a great deal of money on it.

I think the bare production—or expense of the first production would be at least $5,000 *five thousand dollars.* You *$1,000*—my costumes $2,000 more altogether 8— or $9,000 at the start.

Let me give you a brief outline of expenses

The salaries for company weekly at least	$1,200
The Printing weekly	.200
Travelling expenses weekly	.150
Your royalties average (sometimes more—some cities require 8 & 9 performances a week)	.350
	$1,900

say—$2,000 actual dead outlay weekly. Now if we play on shares with a manager—say 50 per cent of gross receipts—we might draw 5,000 or $6,000 gross, giving us $2,500 or 3,000 Now that would be very nice for us if it kept up and give us a chance to get our money back. But suppose we only draw *down stairs* audiences and get but 3,500 to 4,000 gross—then we are out! So on the average I am sure my outline of contract is just to us both.

What do you say ?

Further—you know that to produce this play as it should be in New York or Chicago I would not only have to run the expenses of Vera but no doubt have to take the responsibility of some other

Vera; or, The Nihilists

company on my shoulders in order to get the right Theatre and then never lose a moment in our efforts for Vera. So Mr. Perzel and Simmonds and Brown will be my managers *and I am not* afraid to invest five ten—twenty thousands dollars in the enterprise. I have given up some brilliant offers to go out with Vera and I am confident I have done the best thing for myself. Mr. Perzel will leave his business here in New York in his son's hands and he will travel with me. We have engaged Mr. Morrison at a large salary to play Alexis and Mr. Turner a strong actor for Michael. I have seen Mr. Flockton and talked with him about the Czar—he is in love with the part but does not want to travel—He is to give me his decision on Tuesday next if he will be engaged for the entire season—I am not willing to engage him or any one to play only in New York and then weaken my cast by changing the names of people for the other cities. I think Mr. Flockton will decide to go with us. I told him you had recommended him and he seemed delighted with the compliment—said some fine things of you and altogether we parted good friends although I never saw him before—either on or off the stage. I liked his face and manner and am sure he could play the Czar with fine effect: Mr. Chas. Stanley an excellent commedian I know of none better—is also in negotiation for Paul—also Mr. Ed. Lamb one of our best actors—They will also settle one day next week. Mr. Kahn (clever man—) will play Peter and also *Baron Raff*. Mr. Montgommery (for years at Union Square) commedian will play Col. Kotemkin. So far—my company is *perfectly* cast. Old managers say—" why if the play is *bad these actors* will make it go "

I am determined to have every detail just as I want it—just as it should be—*perfect*! and *success* will *follow*. Your line (in your letter to me) is an epigram which I *must* take the liberty of quoting—" success is a science—if you have the conditions—you get the result." Between us—we will create the conditions and of course we'll get the result.

We have such a strong ally in Morrison—he is sincere in his enthusiasm over Vera and is always talking it. In case Mr. Flockton does not accept my offer—I have several other artists here to choose from. Your ideas of the Czar are vivid enough for a stage direction and I shall utilize your words.

Mr. Morrison is always satisfactory and finished in his work—he only lacks a certain physical power to make him a *great* artist. He *suggests* magnificently and leaves the audience room enough to play their imagination and fill up the character he may act. A very clever point—when you lack power. He is a careful student and will take great pride and pains with Alexis. He asks me particularly to let him have an entrance in Act 2nd. just before Michael recites the oath. After this line. Page 14—" Let us see each others faces." * *Knock outside*—President says—Hark. then Password outside Per crucem—ad lucem. Answer inside Per sanguinem ad libertatem—enter Alexis—all say—*Alexis*—and after greeting him—" Michael recite the *oath* "—At least he specially desires an entrance and I told him that was the only way that I could see it possible to arrange—But of course I would have to leave it to you. I've not had an opportunity yet of reading him your letter concerning his being discovered simply and unpretendingly among the Nihilists; but I have told him and he seemed impressed with the necessity for the grand climax of his recognition by Kotemkin & his men—but asked me to write what I have above. I have told him too you could

* This line is in Act I (p. 14 of the 1882 edition). Miss Prescott probably regarded the Prologue as the first act.

Vera; or, The Nihilists

not cut out the comedy lines of Paul and he is reconciled to the interruptions. My repeating vaguely your letter to him, has convinced him of your superior taste and your singular positiveness as to what you want. It is more than half of success to *know* what you *want*—it is the uncertainty of ignorance that makes an *experiment* palpable to an audience *Our* Vera will be so positively clear cut and chiselled there will be nothing left for the audience but to like or dislike it There will be no uncertainty about it For my part I thoroughly agree with you in all you propose to do with the various characters. Your judgement and precision in the distribution of effect is simply marvellous. If it is a matter of study—art—or if it is purely innate good taste—in either event you are to be congratulated, believe me.

Your directions for costumes of Nihilists very plain—have been ordered at Dazians—Costumers who is going to have them made in Paris. What do you mean by "Paul should wear a red ribbon *across* his breast." Should it be straight across—or so [two designs] The yellow chamber scene will be very elegant—I am going to have it all made to travel with I shall be exceedingly obliged to you if you will send me the samples for my dresses—it would save me a world of trouble and be such a source of pleasure to know that you had chosen the colors for me Dont you think the cloak you describe in Act I for Vera is heavy—fur is clumsy—a very heavy peculiar long plush trimmed in fur—all black—and lined with yellow would be brilliant. What do you say. I want it as you say. I had already thought of a pale green strange to say—so we'll rest on that—either—pink or green—I will wear a red wig—so green would be better—The black dress for Act 4th is right. By the way I read Vera to Mr. McVicker of Chicago and he was carried away with the whole play—at first objected to *one woman*, seriously—but after he had heard it said there was no room for another woman as Vera was a world in herself.

There are so many shades of red; vermeillion,—that I am curious to know your exact taste and when you feel like it look at some colors and send me a sample that I may duplicate. I think crêpe is lovely and the texture much handsomer than any thing in silk. Heavy Chinese crepe. Your design of the dress and its effect with the grey background —is just perfect. No dress is so becoming to me! And *one thing* that I *can resent* is your advice not to wear petticoats—I *never* wear them I should think you might have known that by my appearance in Emelia and Faustina in the Gladiator. Your details are delightful and I wonder where your information of textures—folds—gathers and strings and after you began how did you ever extricate yourself from such a labyrinth of feminine requirements I'm in love with the last dress.

The entrance of Vera through the corn sheaves is *very* pretty and picturesque. All the scenery will be made after your directions The change in Act 1st for Vera is a great improvement—but let me suggest one thing to you—please confine the lines that you give the children—(if you give them any lines you do not say) to *one* child. For a very practical reason. Children are very hard to procure for travelling and I might get one child very fine & the other would spoil all her effect—so you can easily arrange the scene for one child to do all the talking for both. The other child could look and act without speaking. I dread a scene with two children on account of teaching them to help me get an effect. Their very presence even if they don't say more than a line or two will be attractive and brighten Vera's character. The development of her love for Dimitri is absolutely necessary—and your proposed change for the *merrier* is excellent

Vera; or, The Nihilists

The end of Act 2nd—(or 1st after Prologue does not need much cutting—one or two fine critics have said it was long—but it may not be *acted.* We can tell better after rehearsal. It is rather a difficult thing to explain your own merits but I am impelled to assure you that I am quite a natural stage director and with Mr. Perzel and Mr. Morrison we can find out all about these things when we commence work together Your alteration of the end of Act II and the dialogue you add together with the actual climax "You are the Emperor of Russia"—is *splendid* and a wonderful improvement. Mr. Morrison and my husband are delighted. It is immensely strong—could not be better than just as you write it in the letter

Your idea of having Vera discovered in Act III—is fine. But dont have too many titles please. Again the ordering of lights to see better Prince Paul is a good stroke. The lines you have inserted for Vera in last act on page 57 strengthen her speech—I've only one desire more you say you think of giving each of us a passionate love speech—do it—and when you do, give Vera a few lines that will express her loving amazement and tender gratitude for Alexis sacrifice of his glorious power for her love. As it is—she receives his superb declaration without a comment beyond the fact that she pays him back with her affection. Do I convey my meaning to you? Now having gone through your letter carefully (it is such a wonderful grand letter) I will go on to the following without date.

I have already stated in this letter that in writing "eight thousand gross receipts" was meant most certainly "Gross *Theatre* receipts." Of course—it is a good weeks business and I only hope we will play to 8,000 a week every week of the season. We would very soon be rich. Mr. Stafford omitted the word Theatre—which seems to have puzzled you. In theatrical parlance we always say —"gross—" for "*all*" and a star has "*shares*" His or her share is never spoken of as "gross" even if it is *gross*—but "his share amounted to so & so." The "gross" was so & so.

I abide by my letter as I expect to hold you by it and will be perfectly satisfied with the agreement drawn up by your attorney. Send it to me signed and end our present unintended dilemma. I have gone on in my preparations for the production of Vera (and they are all expensive—) without the contract, because it was *positively necessary*—If I had not done what preliminary work I have done already for Vera—I assure you that we would have had to postpone the production of Vera *one year. Plainly*, because, *first*—I had to engage my company & a Theatre *when* I could get them and not when it suited me or you. My time was so short and it is so difficult to get managers to have any faith in a new play—no matter who wrote it. The managers all over the country say "wait until you produce it—then we'll give you time" I say "no I want it *now*" and all the engagements that I have made so far have been through my own personal influence and efforts and my position as an artist is pledged for Vera. *Your* triumph will follow. I have been forced to be premature and I do not think I need explain further my attitude here. I send you in this mail what I have accumulated about Vera and will continue to send you all I find—*good & bad* In todays Truth which you will see is an absurd article about some dispute of copyright. Please let me know at once what I am to do in the matter; whatever you write if you choose to answer it will be published. I send you the title page of a *stupid* book no likeness to *Vera* our Vera at all.

When I was in Washington last—I called on Mr. Spofford the

Vera; or, The Nihilists

librarian of Congress and asked him if Vera was copyrighted by you in a book form or as a *title* page of a play. I had understood you to say that it was copyrighted just as you gave it to me. He replied that it was "*copy-righted in pamphlet form*" which I suppose meant the same form as I have it. It would be as well for you to send me the number of your copyright paper—and let me be prepared in every way to answer any swindler who may attack us—But of course you will have to protect me in every way as far as the copy right is concerned. I've no idea of being annoyed by any outside interference—I have quite enough to do to manage the inside of Vera.

Neither do I want to see you spoken of except as you deserve, as an artist and a poet. I am going to use this mans article and correct it. I am going to get the number of your copy-right from Mr. Spofford in writing or the managers will give me trouble again about the play. Managers are so timid about a questioned copyright. It is likely to disarrange them in case of any illegal affair. Of course I do not anticipate any trouble but I want to be all ready to prevent any. So much for this sensation.

About the scene in Act III—I would have the same as in Act I. It is then a fixed recognized rendezvous for the Nihilists and the play becomes known by it. The sliding door—the whistle—the water *all* are effective. In Act 1st *only Vera* comes in by boat. In Act III—let the conspirators come in by boat and Door—By all means *let* Michael have the taunt about the palace across the water. Have the red sunset effect in Act III—and moonlight in Act I. If you give Alexis an entrance in Act I—let him come in by door. Only Vera by water. Now I think that is about all our understandings at present. I think I shall cable you now for I see by the close of your letter you are very much annoyed.

The latter part of my season with Salvini has been very hard work travelling one night stands and so many performances. Now I am through with him. I commence a spring season with Mr. Morrison playing in N. Y. Brooklyn & Philadelphia I have a play (a Russian story too) called Ezeka—we produce it May 12th in Brooklyn—I will send you what the critics say of it. I want to have it all ready *after Vera* in a couple of years from now. It is so different from Vera every way.

You cannot imagine my *enormous victory* in the Theatrical world as well as with the American public lately. Mr. Chizzola the manager of Salvini very discourteously broke his contract with me and engaged Clara Morris over my head to play Emelia and Rosalie in the "Outlaw". He thought he would make a fortune in his enterprise and it turns out that he has lost in three weeks engagement so far nearly five thousand dollars; besides Clara Morris is the most frightful *failure imaginable* and has proved utterly incapable of taking *my* place by the unanimous verdict of the Press and managers and actors and Salvini himself. I send you the various comments upon her performance.

And yet some one said "Oscar Wilde wanted Clara Morris to play Vera but she declined" It is absolutely funny, isn't it?

There is plenty of time for the letter for publication. But by the time you answer this it would come in nicely. As long as this copy-right affair has come up—it would be well for you to say something about that point.

Perhaps it would interest you to know that I have had several splendid offers for next season but have declined them all for Vera. I am very busy now getting ready for my spring season which commences

Vera; or, The Nihilists

May 7th & lasts one month. After that I shall devote myself entirely to Vera.

Mr. Perzel says that I have answered the last letter first—but no matter I've tried to cover the ground.

Dont be uneasy about the contract *Your word* is enough—until I get the paper and I shall be satisfied with *your* agreement. I shall abide by my letter and thats all that is necessary.

Meantime—be assured that all will be satisfactorily settled and all we desire will be accomplished

Yours sincerely

MARIE PRESCOTT

I would call your attention to my summer address

1214—10th Avenue
N.Y. City

All letters send there.

P.S. Your photograph is an ideal head—and will make a fine lithograph. See what to-day's paper says of you & Sarony. Need I add—that I look for you at our New York opening.

I do (*very much*) wish that you would use the influence of the people who cable for *Herald N.Y.* It would be of infinite good to Vera; and then they are so glad for points—a line—a few words would do so much—anything *cabled* is so universally quoted.

Can I be of any service to you in New York or America. Hereafter expect frequent but short letters from me—may I look for many favors from you.

M. P.

Wilde replied as follows *:—

CHARLES STREET, GROSVENOR SQUARE.

MY DEAR MISS PRESCOTT.

It is with great pride and pleasure that I look forward to seeing you in the character of the heroine of my play—a character which I entrust to you with the most absolute confidence, for the first night I saw you act I recognised in you a great artist.

I do not mean only that there was strength and splendour in your acting, music and melody in your voice, and in every pose and gesture, as you walked the stage, the infinite grace of perfect expressiveness, but that behind all these things, which are merely the technique of acting, there lay the true artistic nature which alone can conceive a part, and the true artistic power which alone can create one.

As regards the play itself, I have tried in it to express

* Published under the heading of "Amusement Notes" in *The* [*New York*] *World*, August 12, 1883, p. 5. Reprinted in Glaenzer's *Decorative Art in America* (New York: Brentano's, 1906), pp. 33-37. The volume contains many interesting details of Wilde's American visits.

Vera; or, The Nihilists

within the limits of art that Titan cry of the peoples for liberty, which in Europe of our day is threatening thrones and making governments unstable from Spain to Russia, and from north to southern seas. But it is a play not of politics but of passion. It deals with no theories of government, but with men and women simply; and modern Nihilistic Russia, with all the terror of its tyranny and the marvel of its martyrdoms, is merely the fiery and fervent background in front of which the persons of my dream live and love. With this feeling was the play written, and with this aim should the play be acted.

I have to thank you for the list of your company which you have sent me; and congratulate you, as well as myself, on the names of the many well-known and tried actors which I see it includes.

I am very much pleased to know that my directions as regards scenery and costume have been carried out. The yellow satin council-chamber is sure to be a most artistic scene, and as you have been unable to match in New York the vermilion silk of which I sent you a pattern, I hope you will allow me to bring you over a piece large enough for your dress in the last act.

I look forward with much interest to a second visit to America, and to having the privilege of presenting to the American people *my first drama*. There is, I think, no country in the world where there are such appreciative theatrical audiences as I saw in the United States.

I hope that by the time I arrive, the play will be in good rehearsing order, and I remain, dear Miss Prescott, your sincere friend and admirer,

OSCAR WILDE.

New York Feb—11th 1883

Dear Mr. Wilde

Enclosed you will find the announcement of Vera in the N. Y. Herald; you can form some estimate of my future expenses when I tell you that this advertisement costs me $20.00 a day. The following is a note in today's World.

> Marie Prescott has secured Oscar Wilde's drama, "Vera," and will produce it next season under the author's supervision.

In all the dramatic papers this week I have taken a half page for advertisements similar to this one in the Herald. You know that it is absolutely necessary to commence advertising the play to managers (not to patrons) of Theatres as all engagements are made for the following season during the months of February—March & April

It is my intention to use the play only in large cities this next season and if necessary the smaller places year afterward. As I wrote you,

Vera; or, The Nihilists

the plot of the play had been made public, not through my instrumentality. I understood that you particularly desired that it should be kept secret and until I received your cable accepting my offer, I never read a line of it to any one—not even Mr. Perzel. Since then I have read Vera to Mr. Lewis Morrison and he is delighted with it. I am going to engage him to play Alexis—You will be surprised when I tell you that Mr. Morrison is crazy to play the *Czar*! He says it is the *best acting part* in the peice. But naturally I prefer that he play Alexis, for my own sake. I heard indirectly of Don Piatt's opinion. . . .

. . . how much faith I have in you) I have employed the old reliable firm of Simmonds and Brown Dramatic agents—to engage Theatres for me and to assist me in making my route. Mr. Perzel and I control them in this way—that they cannot sign any contract for us without our endorsement. So far—I have used every influence and diligence and after learning that there was no possible chance of getting an opening in New York or Chicago until next *Spring* I was quite desperate when I succeeded in getting Mr. Joe Jefferson's time at Union Square Theatre commencing August 20th for four weeks. As it was my only opportunity I seized it and had to pay a bonus of $1,650 down—three weeks ago. Mr. Palmer rents his Theatre only—never shares. Later on in the winter I will play at Grand Opera House and the East side Theatres — viz — Mount Morris — Windsor — possibly Wallacks Old Theatre. . . .

. . . must dwell upon the *awful* loyalty of Vera to her oath; that her heart is choking, she turns, an incarnation of hatred and revenge, to kill the very object of her love.

There are immense point to give an audience. Then (there you show your genius Mr. Wilde) you have the well balanced motive throughout that through love everything begins and ends.

Through love of her brother Vera takes the oath—through love for Alexis—she breaks it—through love of her honour she dies. If you will write just what you would like printed about it I will have it published every where. I could say a great deal but I am sure of the value of something from you. I think the scene between the Czar and Alexis is splendid. The theme is one that will interest all classes—*The power* pleading for the poor—it is sure to have enthusiastic applause in this democratic country. If you will have any thing published in the local papers of London—be sure & send it to me for reproduction, in the papers here. I will send to you all that is said of Vera here—

I hope that the bad weather on the Atlantic will not delay our mails—and that you will have received the thousand dollars: and the contracts by this time. Mr. Perzel says "what on earth are writing" men hate long letters!

So I suppose I will have to stop as I have a page full of quotations yet to write.

My address—always same 139—E. 25th—until further notice. No play here next week and remain two weeks.

With best wishes

yours sincerely

MARIE PRESCOTT

New York—Feb. 26th 1883

Dear Mr. Wilde,

I have not had time to receive an answer to my last letter to you and from the accounts of the late dreadful storms on the ocean I fear that our transatlantic mails will be somewhat delayed,

Vera; or, The Nihilists

I do hope however that you received my letter—draft &c—and that very soon I will get a letter of instruction from you about the costumes of Vera. I thought that I might postpone the designs of my dresses but upon consultation with the printers and engravers I find that I cannot be ready too soon. After waiting sufficient length of time to hear from you as to the period—and if not all the details I should at least like to owe to you the suggestions as to general form and color of my costumes, you know they have to be made and our dress-making fairies are very slow—and the printers and photographers want to commence work the latter part of May. So I will have to beg you to give me your immediate attention, that I may have everything in working order.

Naturally—a great many rumors have sprung up about you—about Vera—and about *us*—But I am sure you do not care for reports that are circulated without license from me or without any foundation of truth. Several papers have printed "*a plot*" which I will state by and by as incorrect—Such accidents keep our ball in motion.

After my announcements in the various papers I received any number of letters from managers who desire me to play Vera in their Theatres &c. I have an offer now from W. R. Hayden the manager of J. W. Keene to act as my manager for two years. I will let you know in my next letter if I accept. . . .

. . . that you may have more time to decide what you wish done. I have what I think a grand idea for a lithograph of the last act. It is borrowed partly from a magnificent painting of Charlotte Corday—and in place of Marat in the bath—I will have Alexis upon his royal couch. It is immensely suggestive and striking.

I sincerely hope you are well—and will help me to expedite Vera—

Excuse a scraggy letter from me for I am always in a hurry—

I forgot to send you the duplicate of the draft in case the original should be lost. Enclose it now—With Mr. Perzel's compliments and my best wishes

Yours sincerely

MARIE PRESCOTT

P.S. Upon investigation find that I have sent the duplicate of draft

M. P.

April 24th 1883

Dear Mr. Wilde,

I send you a copy of this Mr. Hulette's letter to my agents concerning his dispute of *Vera* copyright &c. It is more serious than I thought at first—I send you besides a copy of a letter from me to Mr. Spofford

Please answer immediately a brief statement on this point that I may publish as well as have possession of, to protect myself.

Already the managers are worrying me as well as themselves—

Yours truly

MARIE PRESCOTT

Copy.

The Evening Observer
Dunkirk N.Y.
Dunkirk N.Y. April 19th 1883

Messrs Managers
Union Square Theatre
Gents :—

My attention has been called to the fact that you intend to produce at your theater next August or September a play called or

Vera; or, The Nihilists

entitled " Vera " purporting to be written by Mr. Oscar Wilde and which is to be presented with Miss Marie Prescott in the title role, also that she claims to own the play. I will state for your information that I hold the copyright No. 6975 to the play " Vera " a Russo-Parisian society drama in five acts of which *I* am the author and which I propose to defend against all infringement. Not knowing but that you may have been most outrageously imposed upon I write you this information.

For information in regard to the validity of my claim address Judge Spofford Librarian of Congress.

Yours &c

(*Signed*) FRANK P. HULETTE.
Mng. Ed.

Copy

1214 Tenth Avenue
New York
N.Y.
Monday April 23rd 1883

Mr. Spofford
Librarian of Congress.
Washington D.C.

Dear Sir—

I have bought a play entitled Vera from Mr. Oscar Wilde who informed me that he had copy-righted it as a title also as a book. I called on you in person when I was in Washington and you repeated this statement to me. I have just learned that a Mr. Frank P. Hulette of Dunkirk N.Y. claims a copyright on *a* play *which he has written* and calls Vera—he refers me to you to corroborate and says his number is " *no* 6975 *and all rights reserved* "

As he threatens to give me great annoyance and as Mr. Wilde has his papers with him and he is in London where it will take nearly a month to get a reply—will you kindly inform me the number of Mr. Oscar Wilde's copyright and date and form and I will be very much obliged to you.

Thanking you beforehand for trouble in my behalf,

I subscribe myself

Yours very truly
(*Signed*) MARIE PRESCOTT

Tuesday May 1st 1883

Dear Mr. Wilde,

I send you a copy of this Mr. Hulette's letter to Mr. Palmer also to my husband and one from my lawyer—Mr. Stafford—You see he is getting rather annoying.

I think he wants us to answer him and he is seeking notoriety. So far we have not answered him in public; but I have sent to Washington for a copy of your copyright papers—also for a copy of his and we will see how the dates &c compare. If there should be any difficulty about the title Vera what change do you propose to make? Will you call the play " Vera Sabouroff " or " Vera—The Nihilist " I will not be inclined to give the man any benefit of notoriety in arguing with him—neither will I enter into any contention for a title. It is a legal matter

Vera; or, The Nihilists

and therefore tedious and expensive; which duty does not devolve upon me. I must hear from you at once about this. I am working very hard and have worked for months past in behalf of Vera—I find the only opening for Vera any where is my personal influence and *not* through my agents or the usual bearings in such a case. I send a letter concerning yourself which may interest you.

Hastily yours

MARIE PRESCOTT

Please let me know if I must send Vera to you and I will comply at once. I sincerely trust that I may keep it—and that in a month from now, I may proclaim it from the housetops that Vera is mine and I am yours—not for a season but for many years to come.
Please cable me—wont you in any event?

Your sincere friend

and admirer

MARIE PRESCOTT.

Mr. Oscar Wilde
116 Grosvenor Square
London

Wilde returned from America in April 1883, having made arrangements for the production of *Vera* by Miss Marie Prescott (Mrs. William Perzel) * of 139 East 25th Street, New York. An agreement was drawn up which is referred to in a letter written from Paris by Wilde to Miss Prescott on May 6th, 1883.

The American papers of the period contain advertisements in the following form:—

MARIE PRESCOTT

Has Purchased the Exclusive Right to

VERA,

THE GREATEST PLAY OF THE DAY,

BY

OSCAR WILDE.

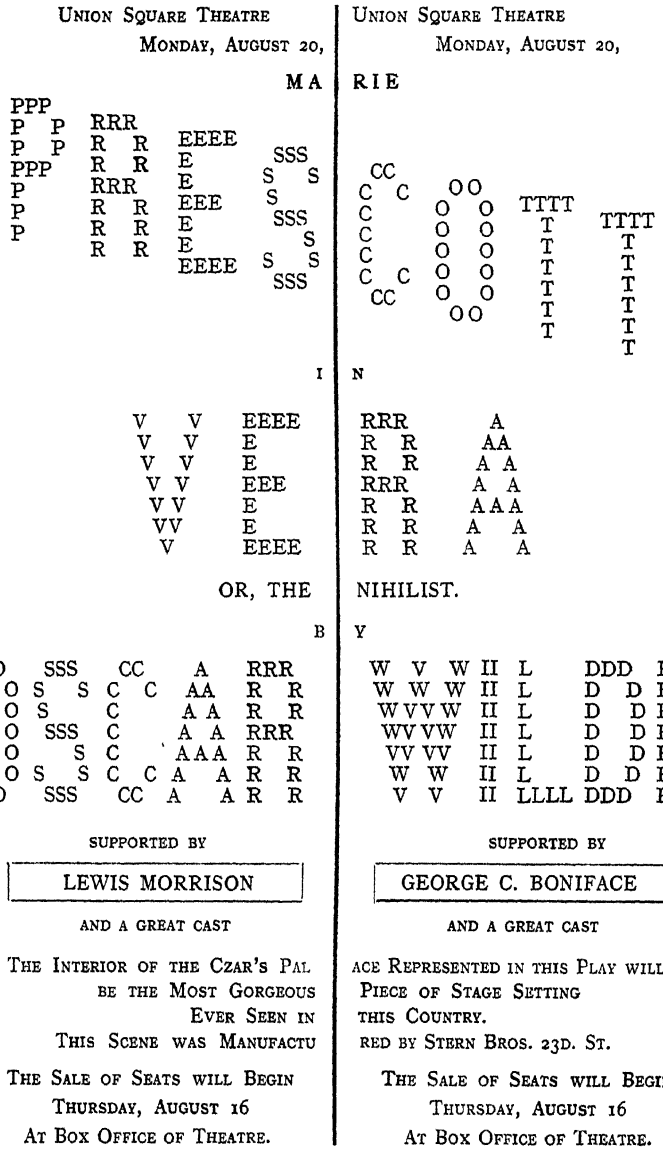
Will open Union Square Theatre, August and September, 1883.

Managers desiring time address SIMMONDS & BROWN.

* Referred to in the agreement as Marie Prescott Perzel.

Vera; or, The Nihilists

The play was advertised later thus:—



Vera; or, The Nihilists

In August Wilde sailed for New York to superintend the rehearsals of *Vera*, the production of which had been arranged by Miss Prescott, who stated that she was spending over $700 on advertising her venture.

The play was produced with the following cast * :—

"VERA, THE NIHILIST."

The Palace.

Ivan, the Czar	Mr. George C. Boniface
The Prime Minister	Mr. Edward Lamb
Baron Raff	Mr. James Wright
Prince Petrovitch	Mr. William Wilson
Count Rouvaloff	Mr. John F. De Gez
Marquis de Poivrard	Mr. Charles Day
General Kotemkin	Mr. George S. Paxton
Colonel of the Guard	Mr. Thomas Branick
Page	Mr. Lewis Mann

The People.

Peter Sabouroff	Mr. Julius Kahn
Demetri	Mr. Frederick Lotto
Vera, his daughter	Marie Prescott
Michael, a peasant	Mr. W. B. Turner
Alexis, a medical student	Mr. Lewis Morrison
Nicholas, a child	Frankie Furlong
President of the Nihilists	Mr. J. R. Furlong
Professor Marfa	Mr. Edward Harding

The play was not a success and ran for one week only, though subsequently Miss Prescott toured America with it, appearing at the Detroit Opera House on December 28, and subsequently elsewhere.

The outside of the theatre, on the opening night, is said to have presented an animated sight at eight o'clock, and also at a quarter to twelve when the play was over. Hundreds of people were waiting under the electric lights to welcome the coming or to speed the parting guests. . . . Inside the house the people jammed the gallery, while society and professionals elbowed each other all through the house. At the end of the first act there were loud calls, to which the author did not respond; at the end of the second act, in answer to further calls, the author walked from the rear of the stage to the front and modestly bowed his thanks. At the end of the play he again came forward, and made a speech which was well received. The audience was critical, but favourably disposed until the last act when there was

* The cast differs somewhat from that given on pp. 253-254, where the characters are divided into "Persons in the Prologue," "Persons in the Play," and "Nihilists."



BROTHER WILLIE.—"NEVER MIND, OSCAR; OTHER GREAT MEN HAVE HAD THEIR DRAMATIC FAILURES!"

VERA: OR, THE NIHILISTS

Cartoon (9½ by 6½ in.) *by Alfred Bryan showing William Wilde comforting his brother Oscar after the failure of* Vera *in America*

To face p. 272

Vera; or, The Nihilists

some jeering at the passion which became sentimental. The defects of the play seemed to lie in the attempt to treat a contemporaneous and historico-political theme from an ideal standpoint.

The New York Mirror of August 25, 1883, gives a long account of the production, from which the following is derived:—

VERA.

There was a great surprise in store for the people who gathered at the Union Square Theatre on Monday night. They had come to laugh. They remained to applaud. If Oscar Wilde desired any vindication for the abuse, ridicule and contempt with which he was met on his first visit to this country, it was handsomely secured to him by the triumph of his play in the face of such adverse conditions as seldom beset an author whose purposes are serious and honest. It has been the pleasure of the newspapers and that portion of the public which revels in its ignorance and flaunts its vulgarity to assail Mr. Wilde with every manner of coarse, cheap and indecent indignity. Unable or unwilling to understand, much less to appreciate, the nobility of character that prompted him to devote his remarkable talents to the development of a taste for all that is beautiful on earth, they have misconceived his aim and reviled his efforts. It is not the first instance in history of the crucifixion of a good man on the cross of popular prejudice and disbelief. Under these circumstances Mr. Wilde's faith in the intelligence of the American public, as exemplified by the entrustment of his play to their judgment, was certainly the faith of a rarely generous nature. That after events proved his confidence was not misplaced in no way detracts from the bravery of his faith.

From a literary, as well as a dramatic point of view, Vera is a work that takes rank among the highest order of plays. The plot, the dialogue, the spirit of the drama are all of that exalted character which entitle it to take place with the first. The subject is masterly and it demanded masterly treatment. This the author has given it. Of course (as will appear in this review) he has made some mistakes, but they are only those that spring from inexperience, and there are fewer of them than is usual in virgin attempts at play-writing. Just as it stands—making no allowance for the blunders—*Vera* is the noblest contribution to its literature the stage has received in many years.

OTHER PRESS OPINIONS.

"A foolish, highly-peppered story of love, intrigue, and politics. . . . It was little better than fizzle."—*New York Tribune.*

"The play is unreal, long-winded, and wearisome."—*New York Times.*

"It is long-drawn, dramatic rot, a series of disconnected essays and sickening rant, with a coarse and common kind of cleverness."—*New York Herald.*

Oscar Wilde's play "Vera" does not appear to be a success; but that it is "silly" or "stupid" or "weak" production, as some critics assert, is certainly not true, so far as Oscar Wilde's part goes. We have read "Vera", and we believe that if well acted, it would be a great success. Mr. Wilde has entrusted his play to an inferior actress, who can only scold on the stage and off it. To save herself she is now trying to induce the author to appear in one of the characters. This would be great folly on his part. A young man can outlive even a bad play; but there are limits which may not be passed.—*Pilot.*

Vera; or, The Nihilists

"THE PLAY'S (NOT) THE THING."

Mr. OSCAR WILDE's Play, *Vera*, which the *Herald* dismissed as "long-drawn dramatic rot"—(they have a neat style of criticism in New York)—was, from all accounts, except the Poet's own, Vera Bad. Mr. OSCAR WILDE has made Brother JONATHAN wild. Will the Æsthetic give us some more *Impressions du Théâtre?* If so, he will probably have something to tell of "my Soul's dread weariness," and not very much to say in favour of "my freedom and my life Republican." Alas! poor OSCAR! Played out! Only one thing left for him, to become a trenchant Dramatic Critic, and deal demnition all round.—*Punch*, September 1, 1883, p. 99.

See also *Echoes of the Year Eighteen Hundred and Eighty-Three* by George Augustus Sala (Remington), 1884, pp. 386-387, reprinted from *The Illustrated London News*.

The following additions contained on 28 quarto leaves of handmade paper are entirely in the autograph of the author. They appear to have been made for the performance of *Vera* in New York in 1883 and only a few are included in published editions of the play:—

page 7 of printed copy insert at line 19 till line 27.

Vera.

But there are so many other girls in the village, Michael, there is Catharine, who will have six cows when she marries, and Olga the miller's niece, and Anna who is so pretty: why don't you love them?

Michael.

I dont love anybody but you.

Vera.

That is very wrong of you Michael, very wrong indeed, you should love everybody—

page 9. line 10.

for "tired" read "wretched"

page 10. line 1.

ins. "I *am* dead" after "dead"

line 5.

Dmitri.

Impossible.

Vera.

What can I do then?

Dmitri.

You can revenge us.

Vera.

I shall revenge you.

Dmitri.

Do you swear it?

Vera.

I swear it: tell me how.

Vera; or, The Nihilists

Dmitri.
Listen . . . &c.

Act I. page 13.
Fifth conspirator. " The year of expectation "

page 14. line 28.
" face to face *for* once."
line 32.
after " disguised " insert " and to-night it is a masked ball "
line 32.
del. second " *tonight* "

page 15. line 2.
for " *spies* " read " *committee* "
lines 4 and 5.
for " *this council* " read " *it* "

page 15. line 6 from bottom
del. " *The subject my good brother* "
line 7 from bottom
del. " *considered* "

page 16. line 9 from bottom
for " *in* " read " *over all* "

page 17. line 19.
for " *tocsin of* " read " *signal for* "

page 18. lines 2 and 3.
del. " vulnerable to the same diseases "
line 7.
del. " methinks that "
lines 14 and 15.
read " these are the things that keep us from liberty " del. " and " del. " that keep us from democracy " :
line 13.
del. " for a ducat " and " in a night-time."

page 18. after line 27 ins.
Michael (*pointing over to illuminated palace*).
Look at them dancing on their volcanoe ! curses on ye all ! (*shaking it's fist*) fools ! fools ! to what destruction are ye whirling !
President.
Be calm, Michael.
Michael.
True I have work to do tomorrow, ay ! and tonight too.

Vera; or, The Nihilists

page 19. line 16.
del. " there."
lines 18 and 19
read " but to the suffering of a whole people a limit there shall be "
line 27.
for " if you wish it " read " you are right."
after "stay" ins. " too many of us have died on block and barricades: it is their turn to be victims now, and,

page 20 line 9 from bottom.
stage directions (Michael takes President aside and talks earnestly to him).

page 21. line 7 from bottom
for " *the* secret " read " *some* secret "

page 22. line 2.
del. " at all "
line 5
for " out " read " back "
line 7.
read simply " *you are a spy* " without Oh! or the repetition: it is more effective given strongly with clear emphasis

page 23. line 4 from bottom
after " him " ins. " I knew he was a spy "

page 24.
del. lines 6. 7. 8 and 9 entirely
line 10.
for " actors " read " players "
line 11.
for " actors " read " ones."
del. lines 13. 14. 15. 16. entirely.
line 17.
for " So . . . Father " read I wish they could amuse you Imperial Father a little then: . . .
for " but I heard . . . &c " read " at the council today Prince Paul reported that that woman Vera Sabouroff the head of the Nihilists "

page 24. line 20.
del. " I think "
line 4 from bottom
del. " frightening these honest folk out of their wits, and "

Vera; or, The Nihilists

page 25. line *four.* del " general "
line *six*
del. " I shall rely on you "
line *seven*
del. " I shall not forget Prince "
for " you " read " your Highness "
line ten
del. " I shall be there " : del. also " but "
line *eleven*
del. " about my strolling players "
line *twelve*
for " or " read " about "

page 26. line 2.
for " exhausting " read " tiring "
line 5
after " sometimes " ins. " it is really so exhausting not to talk "
line 18.
after " forms " ins. " even "
line 28.
for " whatever you may know " read " much as you may know "
line 4. from bottom
for " Gringoire " read " Francatelli "
line 2 from bottom
for " make " read " cook "
last line
for " cooking " read " to cook "
line 3. from bottom
for " Baron " read " my worthy minister of Finance "

page 27. line 1.
del. " so entirely "
line 9.
after " cookery " ins. " culture largely depends on cookery "
line 14.
after " cordon bleu " ins. " of the kitchen "
line 15.
for " Grand C. of Honour " read " star of Vladimir "
line 18.
for " que voluez vous " read " you forget "

page 28. line 4
after " there " read simply " even the omelettes went

Vera; or, The Nihilists

out with the Orleanists" del. "cotelettes . . . Bourbon"
lines 26.-27
for "I find . . . correspondents". read,
"Bills and threatening letters: there is one's correspondence now-a-days."

page 29.
del. lines 1. 2. 3. 4.
del. line 17.
line 24.
after "yes" ins. "your Highness"
line 26
del. Prince

page 29, line 28
for "canaille" read "rabble"

page 34. line 18
for "ay, or a" read "no, nor a"
line 19.
read "am I *for nothing* Emperor" instead of "am I I E. for nothing"

page 35. line 14
"Some day he'll find out"
lines 15-16
for "bonnet rouge of Democracy" read "red cap of liberty"
line 32.
ins. "himself" after "most"

Act III.
I think it would be effective if the curtain rose on you sitting alone in the room: thinking, meditating, and reading a proclamation: the man in

page 42. line 15.
read.
President.
We can use this man: he is of value to us tonight.
Vera.
And tomorrow?
President.
Perhaps there will be no morrow for any of us: but we have given him our word: he is safer here than ever he was in his palace.
del. lines 16 and 17 entirely.

Vera; or, The Nihilists

page 44. line 4 and 5.
del. " a little rococo I am afraid "
line 19
for " good kings are the enemies of democracy " read " the only dangerous enemies that modern democracy has to fight against are good kings, and when Prince Alexis. . . .

page 44. line 36.
after " people " read, " and shall we who could not bear the scorpions of the father suffer the whips of the son? no: whatever is, must be destroyed: for whatever is, is wrong."

President.
But how are we to get at him?

page 45.
del. lines 10. 11. 12. 13. entirely.

page 48
lines 23. 24.
del. " as chill and cold as the snow on the hill "
line 30
del. " as the plague kills the child "

page 48. line 30. read
" for freedom and revenge "
del. second " for ".

page 50. line. 5 and 6.
for " voyage en Siberie " read " trip to Siberia "

page 52. line 2.
after " famine " ins. " somewhere "
line 4.
for " quelle betise " read " how stupid "
line 6.
del. second " an excellent virtue "
line 7.
del. second " I have often heard so "

page 56. line 11 from bottom.
read " you think I am a traitor, a liar, a king! Traitor, liar, and king I am, for love, for love of you."

del. *page 57* from *line 5.* to page *59.* line *3.* insert this.
When they gave me this crown first I would have flung it back to them had it not been for you: but I said I will bring to the woman I love, a people, an empire, a world.

O Vera it is for you, for you that I have kept this

Vera; or, The Nihilists

crown, for you alone I am a king, and yet you turn away and will not stoop and kiss me.

Nay, sweet, be kind it wants five hours still of dawn: tomorrow I will lead you forth to the whole people, will crown you with my own hands as Empress in that great Cathedral which my fathers built.

Vera. (starting up)

No, no; I am a Nihilist: I cannot wear a crown.

Czar.

I am no king now: I am only a boy who has loved you better than his honour, better than his oath. For love of the people I would have been a patriot, for love of you I have been a traitor. I am what you have made me. But it is not too late—

Vera.

It is too late.

Czar.

How so? we can go forth together: we will live amongst the common people. I will toil for you like the peasant or the serf: will hew wood and draw water: no labour will be too hard, no service too mean: Vera, I give you my life. . . .

Vera.

'tis well.

Czar.

O love me a little in return

Vera.

I am a Nihilist: I cannot love.

Czar. (falling on sofa with his head in his hands)

O God!

Vera.

to strangle whatever nature is in me: neither to [love] pity nor to be pitied: neither to give mercy nor to take it: neither to love or to be . . . O I am a woman: God help me I am a woman: I thought I had been made of iron and of steel, I am only a common woman after all. Alexis! I too have broken my oath: I too am a traitor for I love: Oh, do not speak, do not speak. (*kisses him*) the first, the last time—

Vera; or, The Nihilists

Czar.

O how the past . . .

Vera.

The past is already dead; 'tis but an empty dream from which my soul has awakened: now I know life's meaning and the secret of this life, and bent and broken on this wheel of love, bent back and broken on love's fiery wheel, what should I do but worship, and whom worship but your own self who art more dear to me than any thing on earth, who for my sake wouldst have stepped down from your high throne and given power and principality away for my poor love . . . nay, sweet, not yet, not yet,—my hands are hot as flame and all the world is fire—

Czar.

Nay, 'tis our wedding night

Vera.

Our wedding night: then ye gold stars stand still, and the dull daylight will forget to come. O God! give me one moment from eternity, and love shall have it all! Why do you kneel?

Czar.

I do not know if I be king or slave: but if a slave what should I do but kneel, and if a king—where should kings sit, but at the feet of some democracy casting their crowns before it!

Vera.

My love! my love (murmur in street) What is that?

page 59, line 17. after *dead* ins.

"There was no other way but this"

Poems, 1881

[304]

POEMS. | BY | OSCAR WILDE. | [publisher's device] | LONDON: | DAVID BOGUE, | 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. | 1881. |

Crown 8vo (7½ by 5 in.); pp. x+236; price 10s. 6d.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being the imprint, Chiswick Press:—Charles Whittingham and Co., | Tooks Court, Chancery Lane. |,

Poems

1 leaf; Sonnet "*HELAS!*", reverse blank, 1 leaf; Contents, 2 leaves, the reverse of the second leaf being blank; text of *Poems*, including half-titles to the various sections and blank pages, 118 leaves; imprint, Chiswick Press:—C. Whittingham and Co. Tooks Court, | Chancery Lane. | , reverse blank, 1 leaf.

Signatures:—[*a*] (5 leaves), B to P (14 sheets of 8 leaves and Q (7 leaves); Dutch hand-made paper, water-marked *Van Gelder*; top edges gilt, others uncut, the leaves varying slightly in size.

Half-titles to the various sections of the Poems are on pp. 1, 17, 35, 61, 101, 165, 173 and 203, the reverse of each being blank and all unnumbered; pp. 83, 143, 187 and 231 with the reverse of each are also blank.

Covers of white parchment lettered on the back POEMS | OSCAR WILDE | at the top and DAVID BOGUE at the foot, the intervening space being filled with a design in gilt of a prunus blossom. In the top outer corner of each cover is stamped in gilt a similar design within a rectangle measuring $2\frac{1}{4}$ by $2\frac{1}{2}$ inches.

The binding was executed by Matthew Bell, Temple Works, Cursitor Street, London, E.C.

The first printing (June 1881) consisted of 750 copies, of which only 250 copies were used for the first edition, the remaining 500 being equally divided between the second and third editions.

[305]

POEMS. | BY | OSCAR WILDE. | SECOND EDITION. | [publisher's device] | LONDON: | DAVID BOGUE, | 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. | 1881. |

Collation as in No. 304. The prunus blossom design on the sides is larger than in the first edition. Price 10s. 6d.

For this edition a printing of 250 copies of half the first sheet [pp. iii-vi] was made on July 22, the remainder of the book being part of the first printing in June.

[306]

POEMS. | BY | OSCAR WILDE. | THIRD EDITION. | [publisher's device] | LONDON: | DAVID BOGUE, | 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. | 1881. |

Collation as in No. 304; design of binding as in the Second Edition. Price 10s. 6d.

Poems

For this edition a printing of 250 copies of a new title-page [pp. iii-iv] was made on September 26, the remainder of the book being part of the first printing in June.

An advertisement in *The Athenæum* on July 2, 1881, reads:—

MR. DAVID BOGUE'S LIST.

Now ready, crown 8vo, price 10*s.* 6*d.*

POEMS. By OSCAR WILDE.

Printed on Dutch Hand-made Paper and Handsomely Bound in Parchment.

Poems was published on commission by David Bogue under the following agreement:—

COMMISSION.

Memorandum of Agreement, made this *Seventeenth* day of *May* 1881 between *Oscar Wilde Esq* of *Keats House, Tite St., Chelsea, London* on the One Part, and DAVID BOGUE, of 3, St. Martin's Place, London, Publisher, on the Other Part.

It is agreed:—

I.—That the said DAVID BOGUE shall be the sole Publisher of a Work entitled *Poems by Oscar Wilde* of which the said *Oscar Wilde* is Proprietor.

II.—That all charges in relation to the Work be paid by the said Proprietor.

III.—That *one third of* the estimated cost be paid when the MS is sent to the Printer, and *one third* when the Work is ready for issue *and the balance two months after the date of publication.*

IV.—That the said DAVID BOGUE shall account for all the copies he may dispose of at *the trade sale price and thirteen as twelve deducting a commission of ten per cent.*

V.—That the said David Bogue shall take upon himself the risk of bad debts.

Witness our hands, *David Bogue.*
Oscar Wilde

Only the first five of the seven clauses are quoted. Words printed in italics are in manuscript in the original.

Reviews, 1881:—*Academy*, July 30 (by Oscar Browning); *Athenæum*, July 23; *Lady's Pictorial*, July 9 ("An

POEMS.

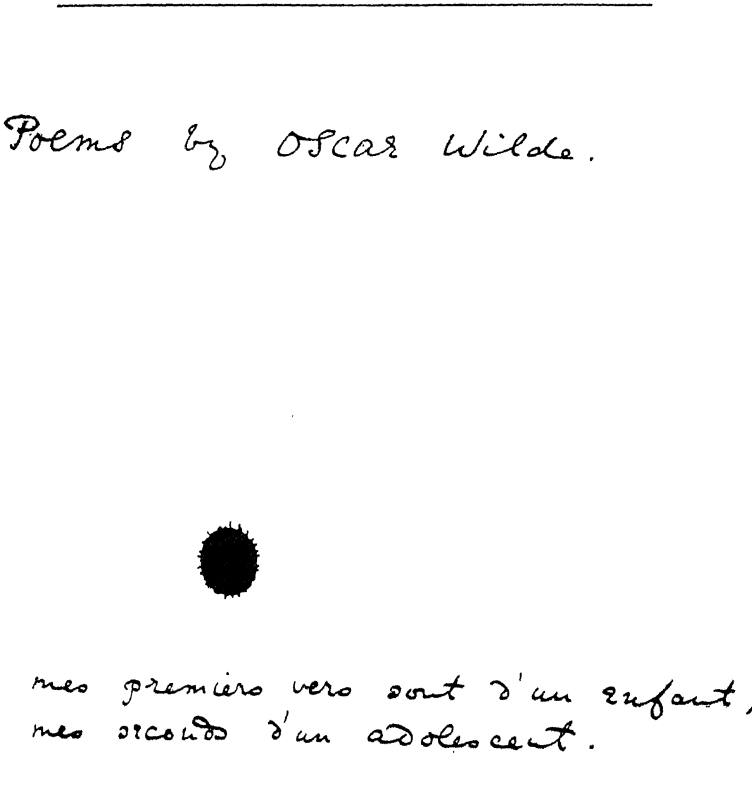
BY

OSCAR WILDE.



LONDON:
DAVID BOGUE,
3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C
1881.

[304]
Facsimile of title-page



POEMS

Facsimile of first leaf of original manuscript

Poems

Æsthetic Poet," by E.A.M.); *Punch*, July 23; *Saturday Review*, July 23; *World*, August 3; etc., etc.

An interesting letter from Wilde, asking Mr. Oscar Browning to review his *Poems*, has recently passed into the possession of Messrs. Robson & Co., of Coventry Street, Piccadilly, who have allowed it to be printed here:—

KEATS HOUSE,
TITE STREET, CHELSEA.

MY DEAR BROWNING.

If you get the opportunity, and would care for it, I wish you would review my first volume of poems just about to appear: books so often fall into stupid and illiterate hands that I am anxious to be really criticised: ignorant praise or ignorant blame is so insulting.

Truly yours

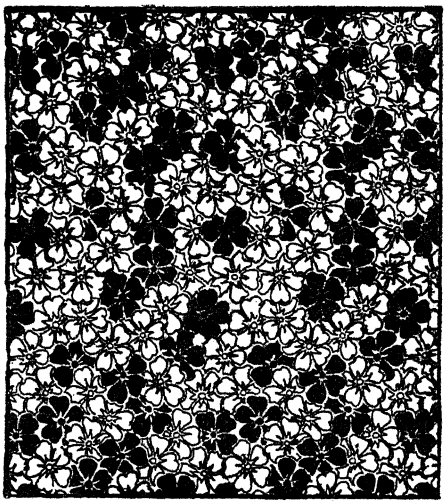
OSCAR WILDE.

Keats House was not No. 16, where Wilde lived from the time of his marriage in 1884 to his arrest in 1895, but No. 3 Tite Street, where he shared rooms with Frank Miles, the painter.

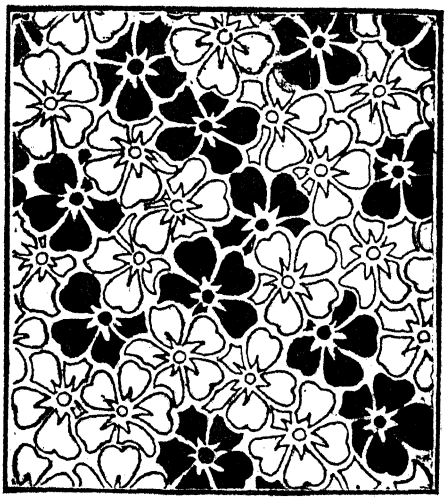
The List of Contents given on pp. [vii]-ix is as follows:—

THE POEMS.

	Page
Eleutheria:—	
Sonnet to Liberty	3
Ave Imperatrix	4
Milton	11
Louis Napoleon	12
Sonnet on the Massacre of the Christians in Bulgaria	13
Quantum Mutata	14
Libertatis Sacra Fames	15
Theoretikos	16
The Garden of Eros	17
Rosa Mystica:—	
Requiescat	37
Sonnet on approaching Italy	39
San Miniato	40
Ave Maria plena Gratia	41
Italia	42
Sonnet written in Holy Week at Genoa	43
Rome Unvisited	44
Urbs Sacra Æterna	48
Sonnet on hearing the Dies Iræ sung in the Sistine Chapel	49
Easter Day	50
E Tenebris	51



[304]
Design on the cover of the first edition



[305]
Design on the cover of the second edition

Poems

	Page
Vita Nuova	52
Madonna Mia	53
The New Helen	54
The Burden of Itys	61
Impression du Matin	85
Magdalen Walks	86
Athanasia	88
Serenade	92
Endymion	95
La Bella Donna della mia Mente	98
Chanson	100
Charmides	101
Impressions. I. Les Silhouettes	145
II. La Fuite de la Lune	146
The Grave of Keats	147
Theocritus: a Villanelle	148
In the Gold Room: a Harmony	150
Ballade de Marguerite	152
The Dole of the King's Daughter	155
Amor Intellectualis	157
Santa Decca	158
A Vision	159
Impression du Voyage	160
The Grave of Shelley	161
By the Arno	162
Impressions du Théatre	
Fabien dei Franchi	167
Phêdre	168
Portia	169
Henrietta Maria	170
Camma	171
Panthea	173
Impression: Le Reveillon	189
At Verona	190
Apologia	191
Quia Multum amavi	194
Silentium Amoris	196
Her Voice	198
My Voice	201
Tædium Vitæ	202
Humanitad	203
ΓΑΤΕΤΠΙΚΡΟΣ ΕΡΩΣ	233

NOTES ON THE POEMS PUBLISHED IN THE EDITIONS OF 1881

Where no earlier reference is given the poem appeared for the first time in Bogue's edition, so far as is at present known. With the exceptions noted below, the text of the poems is reprinted in all the editions of 1881 and 1882, and in Methuen's editions of 1908, 1909, etc.

In the case of poems published before Bogue's first edition of 1881 further particulars will be found in Part I of this *Bibliography*.

Poems

Notes on the Poems Published in the Editions of 1881

[Page v] 'HELAS! [*To drift with every passion till my soul*]

Introductory sonnet printed throughout in italics. It is not included in the List of Contents, pp. [vii]-ix, which it precedes.

Arthur Lynch in *Our Poets!* 1894, p. 55, in reprinting the sonnet, remarks:—

"Few things in literature are so saddening as the spectacle of Oscar Wilde's career, and nowhere is this regret more profoundly expressed than in [this Sonnet]. . . . A remarkably well-expressed sonnet, I beg to think. In fact, as a sonnet writer, he has few superiors in the language, and it is the impression of his fine gifts and his weak fibre that has made me temper the terms of my characterisation."

Page 1. ELEUTHERIA.

Title given to the first section, pp. 3-16, containing eight poems, six of which are sonnets.

E. C. Stedman in *Victorian Poets* (13th edition, p. 467) says that Wilde's "*Poems*, with all their conceits, are the fruit of no mean talent. The opening group, under the head *Eleutheria*, [is] the strongest."

Page 3. SONNET TO LIBERTY [Not that I love thy children whose dull eyes]

An interviewer in San Francisco (*Daily Examiner*, March 27, 1882) asked Wilde, "Does the *Sonnet to Liberty* voice your political creed?"

Wilde replied: "You mean the sonnet beginning:

"Not that I love thy children, whose dull eyes
See nothing save their own unlovely woe,
Whose minds know nothing, nothing care to know,—

"No; that is not my political creed. I wrote that when I was younger. Perhaps something of the fire of youth prompted it."

Wilde's recital of the lines was "surprisingly impressive and pleasing, a perfect modulation and an earnest, almost pathetic, tone giving the recital deep interest."

Pages 4-10. AVE IMPERATRIX [Set in this stormy Northern sea,]

First published in *The World*, August 25, 1880. (See No. 293.)

Poems

Notes on the Poems Published in the Editions of 1881

Two stanzas (the tenth and the fourteenth) are added on p. 6, making thirty-one in all:—

O lonely Himalayan height,
 Grey pillar of the Indian sky,
Where saw'st thou last in clanging flight
 Our wingèd dogs of Victory?

Where through the narrow straight Bazaar
 A little maid Circassian
Is led, a present from the Czar
 Unto some old and bearded khan,—

and the following lines differ from the original version as given in *The World*:—

P. 4, l. 14. The treacherous Russian knows so well,
5, 6. Across the Pathan's reedy fen,
6, 14. Set at the mountain's scarpèd feet,
7, 5. In vain the laughing girl will lean
,, 9. And many a moon and sun will see
,, 14. Will kiss the relics of the slain—
8, 11. O still ravine! O stormy deep!
Give up your prey! give up your prey!
,, 15. O Cromwell's England! must thou yield
9, 9. What profit that our galleys ride,

Walter Hamilton (*Æsthetic Movement in England*, 1882, 3rd edition, p. 105) remarks:—

. . . the ideas expressed in *Ave Imperatrix* . . . show him to be a Republican, not of the noisy and blatant, but of the quiet and patient kind, content to wait till the general spread of democracy, and the absorption of governing power by the people, shall peacefully bring about the changes they desire, and remove the abuses of our present *régime*.

On its publication in America in *Poems* (Roberts Brothers), 1881, *The New York Times* commented on it in the following terms:—

. . . He has written an ode on England such as Tennyson has not and cannot. The Laureate perpetuates the traditions of his office by being conspicuously weak in subjects relating to the nation . . . he is not capable of grasping the idea of Great Britain and her colonies as one living empire, and pouring out a majestic lament for her dead as this much-ridiculed "Maudle" has done. His [Tennyson's] sympathies are local and narrow. He is bitter and jealous, as only provincial Englishmen can be. . . . In Wilde England has a new poet, who, if not of the first order of power, is so true a poet underneath whatever eccentricity of conduct or cant of school that his further persecution in the press

Poems

Notes on the Poems Published in the Editions of 1881

must be held contemptible. It will only be on a par with the infatuation some people have to vilify what is really best in their own country. Oscar Wilde need not have written but this one poem, "Ave Imperatrix," to win him respectful hearing wherever people exist who are responsive to what is noble in literature.

The Century (New York, November 1881, p. 153), in a review of *Poems*, said, "*Ave Imperatrix* . . . is strong enough, simple enough, beautiful enough to delight an unsympathetic foreigner. How an Englishman can read it without a glow of pride and a sigh of sorrow is beyond comprehension. Mr. Wilde can comfort himself. *Ave Imperatrix* outweighs a hundred cartoons of *Punch*."

To a journalist who interviewed him at San Francisco, March 2, 1882, and discussed his poetry, Wilde said: "The People of America have taken very kindly to my *Ave Imperatrix*."

On its inclusion in *The Golden Treasury of Irish Songs and Lyrics* (New York, 1907), *The New York Evening Post* referred to it as "a whole-hearted panegyric to England, a false note in pages so full of the griefs of the exile and the patriot."

Page 11. To Milton [Milton! I think thy spirit hath passed away]

A sonnet.

Page 12. Louis Napoleon [Eagle of Austerlitz! where were thy wings]

Four stanzas of four lines each.

Page 13. Sonnet on the Massacre of the Christians in Bulgaria [Christ, dost thou live indeed? or are thy bones]

The massacre referred to took place in May 1876, which would seem to date the sonnet to Wilde's second year at Oxford.

Page 14. Quantum Mutata [There was a time in Europe long ago]

A sonnet.

Page 15. Libertatis Sacra Fames [Albeit nurtured in democracy,]

Poems

Notes on the Poems Published in the Editions of 1881

First published in *The World*, November 10, 1889. (See No. 294.)

The only line of the sonnet which shows alteration is the last,

And Murder with his silent bloody feet.

In this line "And" is substituted for "Or"; but the original reading is restored in *Poems*, 1882.

Wilde uses the phrase again in *The Canterville Ghost*:—"he . . . swore . . . that . . . deeds of blood would be wrought, and Murder walk about with silent feet" (1891, p. 118), and again at the end of Act III of *The Duchess of Padua* (1908, p. 124),

in its place
Crept murder with its silent bloody feet.

Page 16. THEORETIKOS [This mighty empire hath but feet of clay:]

This concludes the section of the poems under the heading of *Eleutheria*. It was quoted in full by *The Athenæum*, July 23, 1881, p. 103; and by *The Century* (New York), November 1881, p. 153, in reviews of *Poems*.

An early manuscript version, written in pencil, reads:—

This mighty Empire hath but feet of clay,
Seeing of wisdom, reverence, and might
Our little island is forsaken quite
Some enemy hath stolen it's crown of bay—
And from it's hills that voice hath passed away
Which spake of Freedom—O come out of it,
Come out of it, my soul, Thou art not fit
traffic gain
For this vile market place where day by day
Honour and chivalry are sold at mart,
And the rude people rage with ignorant cries
Against an heritage of centuries[—],
It my in
They wound thy calm: wherefore [with] dreams of Art
would
And lofty culture I [shall] stand apart
Neither for God or for his enemies

Poems

Notes on the Poems Published in the Editions of 1881

On the reverse, written in ink, are the following fragments, probably earlier still:—

For such a market House where day by day
Honour and chivalry are sold at mart,
vile
[And] The [common] people rage with ignorant cries
Against their heritage of centuries:
[Wherefore fenced]
It likes me not: and I shall stand apart
Fenced round with culture and the dreams of Art,
Neither for God or for his enemies.
something has passed away
From flower and field: I think the age of clay
Bear up this
This golden
[Their golden idol has but feet of clay
From flower & field that [illegible]
That w
Which spake to Wordsworth—O
and from the hills of that spirit hath passed away
That spake of Freedom: O come out of it
The
and the
of [seeing of all its empery and might]
it's golden idol hath but feet of clay:
And from it's hill that voice hath passed away
Which spake of freedom: O come out of it

Punch, November 26, 1881, had this parody:—

THEORETIKOS.

By Oscuro Wildegoose.

(*Put into plain English for the benefit of Philistia.*)

This mighty Empire seems in a bad way!
Of all that may a languorous bard delight
Our little Island is deserted, quite.
What now is left Me, but the moon to bay?
Loll on the hills, and cry, "Oh, lackaday!"?
Who prates of Progress? Oh, come out of it,
My most superior Soul! Thou art not fit
For virile conflict or for manly play,
The Forum's toil, the labours of the Mart.
Nasty rude people rage with impudent cries
Against the worship of dead centuries.
It mars my calm! In dreams of moony Art,
And maudlin Cultchaw, I will stand apart,
Since Providence proceeds not as *I* please.

Poems

Notes on the Poems Published in the Editions of 1881

Pages 19-34. THE GARDEN OF EROS [It is full summer now, the heart of June,]

The poem contains forty-six six-lined stanzas.

Selections from *The Garden of Eros* are given in *The Best of Oscar Wilde*, 1905 (omitting stanzas 2 to 16 and 18); and in *Selected Poems of Oscar Wilde*, 1911, pp. 128-139, where stanzas 22 to 37 are given with an introductory note and footnotes.

Punch, September 17, 1881, p. 132, had this parody :—

IMPRESSION DE L'AUTOMNE.

(*Stanzas by our muchly-admired Poet, Drawit Milde.*)

IT is full Autumn now, and yet I know
Hard by there is a little dusky dell
Where still Apollo's 'plaining hyacinths blow,
Brushed by white feet of Dryads from the well
With silver pails returning, or perchance
Trod down by laughing Satyrs in their frolic noontide dance :

For still they haunt these woodlands, and I think
The little primrose, that pale morning star
Of flowers, yet blooms there by the river's brink.
And lo ! one splendid apple gleams afar.
Amid the trammelling grasses hath it dropt—
Oh no, by some most beauteous boy the prize was surely cropt

An hour agone, and wanton having bit
One rosy cheek, he chucked it on the sward.
For such delicious lips what fruit were fit,
Though it were perfumed with that precious nard
With which dead ladies' dainty limbs they lave,
Then lay them down to rest in some dim, richly-sculptured nave?

Of violets too a tender troop have stayed
To watch with wondering eyes how gleamingly
The clustered berries of that deadly 'shade
Hang i' the hedge—a fruit more sweet to me,
Who know the bitterness of things too sweet,
Than honey in some jar from Mountain Hybla were to eat !

And ah ! what trembling blossoms, lingering yet
For Winter's snows to kiss them, on the bough
Of yonder purple cherry-tree are set,
As charmingly as though they came e'en now
From dear Japan, that perfect House of Art !
O Autumn, how thy beauties stir a young Endymion's heart !

Page 35. ROSA MYSTICA

Title given to the second section, pp. 37-59, containing fourteen poems, chiefly on religious topics, written during a visit to Italy.

Poems

Notes on the Poems Published in the Editions of 1881

"During this period he produced a number of poems, some of them the outcome of his visit to Italy, and full of the fervour of Roman Catholicism, which the glories of art as shown in the gorgeous temples of that religion are sure to create in the breasts of its votaries when first they visit Florence, Rome, or Milan." (Walter Hamilton in *The Wexford Independent*, May 20, 1882 ; reprinted in *The Æsthetic Movement in England*, 1882, 3rd edition, p. 100.)

Pages 37-38. REQUIESCAT [Tread lightly, she is near]

This poem, consisting of five short stanzas, is dated from Avignon. Arthur Ransome, in *Oscar Wilde: A Critical Study* (1912, p. 30; 1913, p. 27), says that it "seems ungracious to remember its indebtedness to" Hood's

Take her up tenderly,
Lift her with care;
Fashioned so tenderly,
Young and so fair!

It is said to have been written in memory of his little sister Isola, who died on February 23, 1867, at the age of eight years, and was buried at Mostrim (or Edgeworthstown, the home of Maria Edgeworth), of which place the rector was the Rev. William Noble, the husband of Sir William Wilde's only sister. The doctor who attended Isola in her illness described her as "the most gifted and lovable child" he had ever seen. "Ossie" was at the time "an affectionate, gentle, retiring, dreamy boy" of twelve, at Portora School, whose "lonely and inconsolable grief" sought vent "in long and frequent visits to his sister's grave in the village cemetery."

Requiescat was quoted in full in a review of *Poems* in *The Lady's Pictorial*, July 9, 1881, p. 464. Walter Hamilton in *The Wexford Independent*, May 20, 1882, printed it in his article on *The Æsthetic School* afterwards incorporated into his chapter on Oscar Wilde in *The Æsthetic Movement in England* (1st edition, 1882, p. 94; 3rd edition, 1882, p. 104), with the remark:—"Is there any thing sweeter or more pathetic in Tom Hood than these few lines? I think not"; and again in his introductory remarks on Wilde in *Parodies of the Works of English and American Authors*, Vol. VI, Part 64, p. 78 (March 1889), where is quoted from a letter which he had received from George Augustus Sala on August 17, 1882: "I have not read Oscar Wilde's

Poems

Notes on the Poems Published in the Editions of 1881

poems, but in the very sweet stanzas (*Requiescat*) which you quote, I mark a singular passage :—

> " All her bright golden hair,
> Tarnished with rust.

" Golden hair (*experto crede*) does *not* tarnish in the tomb. Read the last paragraph in Zola's *Nana* which physiologically is astoundingly accurate." *

It is included in *Echoes from Kottabos*, edited by Professor R. Y. Tyrrell and Sir Edward Sullivan,† 1906, p. 146, though not published originally in *Kottabos*. In reviewing this volume *The Birmingham Post*, December 27, 1906, quoted the poem in full as " the brightest gem in the collection " ; *The Sunday Times*, January 13, 1907, reprinted this " lovely dirge, published already in several anthologies, but too good not to bear quoting just once more ; while *The Daily News*, January 26, 1907, called it " the best thing in the book."

In *Oscar Wilde: A Memoir* by J. M. Stuart Young, in *The English Illustrated Magazine*, September 1905 (No. 30, New Series), the verses are given on p. 576, and reprinted in a volume called *Osrac, the Self-Sufficient* by the same writer (Hermes Press, 1905) on pp. 31-32. On p. 30 of this book Young reproduces in facsimile a letter in which Wilde is supposed to have attempted to write down the poem from memory, but there is no doubt but this letter and all the other autographs of Wilde in the same book are forgeries. The poem appears as " the choicest specimen of his poetical writing " on p. 3 of *The Life of Oscar Wilde as Prosecutor and Prisoner*, a 16-page pamphlet sold in the streets of London in April 1895 for one penny, but now exceedingly scarce. Finally, Professor Hugh Walker quotes it on p. 1051 of his *Literature of the Victorian Era* (Cambridge University Press), 1910, the last ten pages of which contain an admirable summary of Wilde's literary career.

Requiescat has been reprinted in *Charmides and Other Poems* by Oscar Wilde (1913, pp. 67-68) and in many

* The passage relating to the death of Nana runs thus :—" Et, sur ce masque horrible et grotesque du néant, les cheveux, les beaux cheveux gardant leur flambée de soleil, coulaient en un ruissellement d'or. Vénus se décomposait."

† Sir Edward Sullivan was a schoolfellow of Wilde at Portora ; Professor Tyrrell a tutor when Wilde was an undergraduate at Dublin.

Poems

Notes on the Poems Published in the Editions of 1881

other anthologies, including *Dublin Verses* by Members of Trinity College, edited by H. A. Hinkson (Elkin Mathews), 1895, p. 12; *A Book of Irish Verse*, edited by W. B. Yeats (Methuen), 1895, p. 193; *The Dublin Book of Irish Verse*, edited by John Cooke (Dublin: Hodges), 1909, p. 523; and *The Oxford Book of Victorian Verse*, edited by Sir Arthur Quiller-Couch (Oxford: Clarendon Press), 1912, p. 757.

The poem has been set to music by H. V. Jervis-Read (*opus* 21), and was sung at his concert at the Æolian Hall, London, on June 1, 1910, by Mr. Geoffrey Carrod, the title of the song being given as *At Rest.**

Page 39. SONNET ON APPROACHING ITALY [I reached the Alps: the soul within me burned]

First published in *The Irish Monthly*, June 1877, under the title of *Salve Saturnia Tellus*, with the date Genoa, 1877. (See No. 67.) In *The Biograph and Review*, August 1880, p. 135, it was printed as *Sonnet Written at Turin.* (See No. 2.)

A revised reading of the last three lines of the octave is given in *Poems*:—

> And musing on the story of thy fame
> I watched the day, till marked with wounds of flame
> The turquoise sky to burnished gold was turned,

and Turin is substituted for Genoa, 1877.

Page 40. SAN MINIATO [See, I have climbed the mountain side]

First published in *The Dublin University Magazine*, March 1876 (see No. 41) under the title of *Graffiti D'Italia. I. San Miniato.* (*June* 15), divided into three parts, the first of which, consisting of four stanzas, is here reprinted with the following lines revised:—

Line 3. Where once that Angel-Painter trod
,, 6. The Virginal white Queen of Grace,—

and other slight changes are made in the use of punctuation marks and capital letters.

* The words are given in full in the programme, which is dated May 10, 1910. The concert was, however, postponed till June 1, when Mr. Carrod took the place of Mr. Cyril Woodman, whose name appears in the programme above the words of the song.

Poems

Notes on the Poems Published in the Editions of 1881

Page 41. AVE MARIA PLENA GRATIA [Was this His coming! I had hoped to see]

First published in *The Irish Monthly*, July 1878, under the title of *Ave Maria Gratia Plena* (see No. 71), where it is dated Vatican Gallery, Rome, 1877. It appeared next in *Kottabos*, Michaelmas Term, 1879, under the title of *Ave! Maria*, and is there stated to have been written at St. Marco, Florence. (See No. 77.)

In *Poems* the following lines are revised:—

Line 8. Caught her white limbs and slew her utterly:
,, 11. Before this supreme mystery of Love:
,, 14. And over both with outstretched wings the Dove.

The sonnet was further revised in *Poems*, 1882.

Page 42. ITALIA [Italia! thou art fallen, though with sheen]

A sonnet written at Venice.

Page 43. SONNET WRITTEN IN HOLY WEEK AT GENOA [I wandered in Scoglietto's green retreat,]

First published in *The Illustrated Monitor*, July 1877, under the title of *Sonnet, Written during Holy Week*. (See No. 61.)

The first line of the sonnet and

Line 7. And the curved waves that streaked the sapphire bay

are revised in the editions of 1882.

Pages 44-47. ROME UNVISITED [The corn has turned from grey to red,]

First published in *The Month and Catholic Review*, September 1876, under the title of *Graffiti d'Italia. (Arona. Lago Maggiore.)*. (See No. 86.) Reprinted with revisions in the following lines:—

P. 44, l. 6. For all my pilgrimage is done,
45, 5. And wandering through the tangled pines
,, 11. Till from the drear Campagna's way
The seven hills bear up the dome!
46, 13. Or at the altar of the shrine
Holds high the mystic sacrifice,
And shows a God to human eyes
Beneath the veil of bread and wine.

Poems

Notes on the Poems Published in the Editions of 1881

P. 47, l. 5.

Is garnered into dusty sheaves,
Or ere the autumn's scarlet leaves
Flutter as birds adown the wold,

with Arona added at the end of the poem.

Part I was quoted in the New York *Freeman's Journal*, December 8, 1900, in an obituary notice of Wilde; and Parts I and II in *Skies Italian*, 1910, pp. 247-248.

Lines 13 and 15 were revised again in the editions of 1882.

Page 48. URBS SACRA ÆTERNA [Rome! what a scroll of History thine has been;]

First published in *The Illustrated Monitor*, June 1877. (See No. 60.)

The variations of readings are unimportant. Monte Mario is added at the end.

The sonnet is quoted in full by Walter Hamilton in his article on "The Æsthetic School" in *The Wexford Independent*, May 20, 1882, with the title in English, *The Holy and Eternal City*.

Line 4. Then of thy peoples thou wert crownèd Queen,

is altered in the editions of 1882.

Page 49. SONNET. ON HEARING THE DIES IRÆ SUNG IN THE SISTINE CHAPEL [Nay, Lord, not thus! white lilies in the spring,]

Line 5. The empurpled vines dear memories of Thee bring:

is altered in the editions of 1882.

Page 50. EASTER DAY [The silver trumpets rang across the Dome:]

First published in *Waifs and Strays*, June 1879. (See No. 275.)

The following lines show revisions:—

Line 2. The people knelt upon the ground with awe:
,, 4. Like some great God, the Holy Lord of Rome.
,, 7. And, king-like, swathed himself in royal red,
Three crowns of gold rose high upon his head:
,, 13. I, only I, must wander wearily,

In *The Papyrus* (East Orange, New Jersey, U.S.A.),

Poems

Notes on the Poems Published in the Editions of 1881

New Series, Vol. V, No. 6, December 1909, p. 1, the sonnet was reprinted under the title of *Rabboni.*

Page 51. E TENEBRIS [Come down, O Christ, and help me! reach thy hand,]

A sonnet.

Page 52. VITA NUOVA [I stood by the unvintageable sea]

First published under the title of Πόντος Ἀτρύγετος in *The Irish Monthly*, December 1877 (see No. 69), the following lines being revised:—

Line 7. And who can garner fruit or golden grain,
,, 12. When lo! a sudden glory! and I saw
The argent splendour of white limbs ascend,
And in that joy forgot my tortured past.

These last lines show a further change in the 1882 editions.

Page 53. MADONNA MIA [A Lily-girl not made for this world's pain,]

First published under the title of *Wasted Days* in *Kottabos*, Michaelmas Term, 1877, the sonnet beginning,

A fair slim boy not made for this world's pain,

and here entirely rewritten. (See No. 75.)

Pages 54-59. THE NEW HELEN [Where hast thou been since round the walls of Troy]

First published in *Time*, July 1879 (see No. 269), the following lines being revised:—

P. 54, l. 7. For surely it was thou, who, like a star
,, 55, 12. Burns in those fields of trampled asphodel,
Where the high lords whom Ilion knew so well
56, 1. Didst thou lie there by some Lethæan stream
Deep brooding on thine ancient memory,
57, 11. Nor shall I ever see thy face again,
But in this poisonous garden must I stay,
Crowning my brows with the thorn-crown of pain,
Till all my loveless life shall pass away.
59, 2. For wasted lives, for lingering wretchedness,

Line 12 on p. 57 shows a further change in the editions of 1882.

Poems

Notes on the Poems Published in the Editions of 1881

This is the last poem in the section entitled *Rosa Mystica.*

Pages 63-82. THE BURDEN OF ITYS [This English Thames is holier far than Rome]

The poem contains fifty-eight six-lined stanzas. The following lines,

P. 77, l. 7. O memory cast down thy wreathèd shell !
,, 9. O sorrow sorrow keep thy cloistered cell
,, 11. Cease, cease, sad bird, thou dost the forest wrong

are revised in the editions of 1882.

Selections from the poem are included in various anthologies, such as *The Minstrelsy of Isis*, 1908, pp. 211-212, where eight of the nine concluding stanzas are given under the title of *Night Fall in the Valley*; in *The Glamour of Oxford*, 1911, pp. 205-207, where the same selection is given under the original title; and in *The Best of Oscar Wilde*, 1905, where twenty-one stanzas are given. In *Selected Poems of Oscar Wilde*, 1911, pp. 144-157, the first ten and the last nine are given.

The line

Matching our reeds in sportive rivalry,

is quoted by Wilde in *L'Envoi*, on p. 27 of his introduction to *Rose Leaf and Apple Leaf*, by Rennell Rodd (Philadelphia), 1882. (See No. 240 and the facsimile of manuscript on p. 183 of this *Bibliography.*)

The last stanza on p. 69, beginning

There is a tiny yellow daffodil,

is given in *The Flow'ring Field* [*The Fragrance of Flowers*], an anthology compiled by Kate Ursula Brock (Hodder & Stoughton), 1909, p. 54.

Punch, October 29, 1881, p. 204, had the following parody : —

SPECTRUM ANALYSIS.

(*After "The Burden of Itys," by the Wild-Eyed Poet.*)

SWEET is the Sunflower on the dadoed wall,
And sweet the lover's kisses ta'en by stealth;
Sweet is the pattern of a Paisley shawl,
And sweet the poet's volume, in its wealth
Of creamy vellum, blossoming into gold,
And sweet the pure blank page and that which just contrives to hold

Poems

Notes on the Poems Published in the Editions of 1881

The straggling sonnet; sweet the clinging garb
Of blue-draped maidens, bathing; sweet the gleam
Of silvery trout in water, when the barb
Bears up the mottled monarch of the stream;
And sweet the peacock, spreading like a sail
The green and purple splendours of his fringed Æsthetic tail;

And sweet the perfumes breathed from RIMMEL'S shop,
And sweet the mushroom on manurèd leas;
And sweet the turnip-lantern on a mop,
And sweet the cheerful sign of the "Cross Keys;"
And sweet to all but Philistine or Goth,
The bones that cross themselves, the skull that decks the death's-head moth.

But sweeter far, if ever gliding shape
Of some pale spectre should with shadowy tread
Attend my lonely footsteps, or escape
From its dim world, to hover round my bed,
At midnight, visibly. Ah! sweet indeed
(And that it is so, in the *Daily Telegraph* we read!)

If there might be such beings! For in dreams
I've watched the wan corpse-candles, hand in hand
With Jack-o'-Lanterns, frisk it on the beams
Of some astonished moon, and many a band
I've met of were-wolves, and the vampire's been
My visitant; but never yet one genuine Ghost I've seen!

Two weeks later, November 12, p. 228, in a general skit on the *Poems*, under the heading of "A Sort of 'Sortes.'" *Punch* referred to "the egotistical poem called *The Burden of Itys*—(or '*I 'tis*'; evidently egotistical)."

Page 85. IMPRESSION DU MATIN [The Thames nocturne of blue and gold]

First published, under the title of *Impression de Matin*, in *The World*, March 2, 1881 (see No. 295), the following lines showing alterations:—

Line 1. The Thames nocturne of blue and gold
Changed to a Harmony in grey:
,, 6. . . . till the houses' walls
Seemed changed to shadows, and S. Paul's
Loomed . . .
,, 13. But one pale woman all alone,

and other lines show variations in spelling and punctuation.

The revised text is given in Hamilton's *Æsthetic*

Poems

Notes on the Poems Published in the Editions of 1881

Movement in England, 1882, 1st edition, pp. 94-95; 3rd edition, pp. 104-105.

The lines,

S. Paul's
Loomed like a bubble o'er the town.

appear in *Lord Arthur Savile's Crime*, 1891, p. 66:— "The huge dome of St. Paul's loomed like a bubble through the dusky air."

A facsimile of a manuscript version, consisting of three out of the four stanzas, was given in *The Picture Magazine*, February 1895 (see No. 238).

Pages 86-87. MAGDALEN WALKS [The little white clouds are racing over the sky,]

First published in *The Irish Monthly*, April 1878 (see No. 70), the last three stanzas being omitted in *Poems*, and revisions shown in the following lines:—

P. 86, l. 3. The daffodil breaks under foot, and the tasselled larch
Sways and swings as the thrush goes hurrying by.
87, 3. And the plane to the pine-tree is whispering some tale of love
Till it rustles with laughter and tosses its mantle of green,
And the gloom of the wych-elm's hollow is lit with the iris sheen
Of the burnished rainbow throat and the silver breast of a dove.
Line 6. The odour of leaves, and of grass, and of newly upturned earth,

on p. 86 is revised in the editions of 1882.

The text as revised (with the addition of three stanzas from *The Irish Monthly*, omitted in Bogue's edition) is reprinted in *The Minstrelsy of Isis*, 1908, pp. 229-230. In *Selected Poems of Oscar Wilde*, 1911, the 1882 text is given on pp. 102-105 with a preliminary note by the editor.

Pages 88-91. ATHANASIA [To that gaunt House of Art which lacks for naught]

First published in *Time*, April 1879 (see No. 267),

Poems

Notes on the Poems Published in the Editions of 1881

the last stanza being omitted in *Poems* and revisions shown in the following lines:—

P. 88, l. 6. In the dim womb of some black pyramid.
,, 11. Did wondrous snow of starry blossoms bear,
And spread rich odours through our springtide air.
89, 31. While the hot sun blazed in his tower of blue
,, 36. On which the scarlet bars of sunset lie.
90, 1. But when o'er wastes of lily-haunted field
,, 6. Each tremulous petal of its blossoms shake?
,, 17. Leaps lover-like into the terrible sea!
And counts it gain to die so gloriously.

Pages 92-94. SERENADE (FOR MUSIC) [The western wind is blowing fair]

Five eight-lined stanzas.

First published (two stanzas only) in *Pan*, January 8, 1881. (See No. 235.)

Pages 95-97. ENDYMION (FOR MUSIC) [The apple trees are hung with gold,]

Three stanzas of fourteen lines each.

It was recited by Arthur Goodsall at the Steinway Hall, London, on March 19, 1908. It has been recited also by Miss Ella Erskine to a musical setting by Cyril Scott.

Pages 98-99. LA BELLA DONNA DELLA MIA MENTE [My limbs are wasted with a flame,]

First published, under the title of Δήξιθυμον Ἔρώτος ἄνθος (The Rose of Love, and with a Rose's Thorns), in *Kottabos*, Trinity Term, 1876. (See No. 72.) Three stanzas are omitted in *Poems*, and the following lines show revisions:—

P. 99, l. 5. Her neck is like white melilote
Flushing for pleasure of the sun,
,, 14. White body made for love and pain!
,, 16. Pale flower beaten by the rain!

Page 100. CHANSON [A ring of gold and a milk-white dove]

These four stanzas originally formed the second part of the preceding poem published in *Kottabos*, Trinity Term, 1876. The only revision is

Line 4. To hang upon a tree.

Poems

Notes on the Poems Published in the Editions of 1881

Pages 103-141. CHARMIDES [He was a Grecian lad, who coming home]

This is the longest poem in the volume—one hundred and eleven stanzas of six lines. It is divided into three parts. E. C. Stedman in *Victorian Poets*, p. 467, mentions it as an example of Wilde's "sensuous pseudo-classicism," but adds that "his scholarship and cleverness are evident, as well as a native poetic gift."

Asked if *Charmides* was his favourite poem, the author is said to have replied: "Yes, that is my favourite poem. I think it my best. It is the most perfect and finished."

The third line of the second stanza on p. 136 is misprinted,

Or else that mightier may whose care it is

and should read

Or else that mightier maid whose care it is,

the correct reading first appearing in Methuen's edition of 1908, p. 148, though the author was aware of the mistake and is said to have made the necessary correction in a copy of his *Poems* belonging to a friend.

The longest poem in the volume tells how *Charmides* obtained access into the sacred secret temple of Minerva, and the terrible vengeance the haughty virgin goddess took upon him, and the maid who loved him. This poem abounds with both the merits and the faults of Mr. Oscar Wilde's style—it is classical, sad, voluptuous, and full of passages of the most exquisitely musical word painting; but it is cloying from its very sweetness—the elaboration of its details makes it over luscious. It is no mere trick to be able to write thus; youth is apt to be exuberant, age will mellow down his muse, and then Mr. Wilde's undoubted genius will produce something finer even than *Charmides*. (Walter Hamilton, *The Æsthetic Movement in England*, 3rd edition, 1882, p. 105.)

The whole poem is given in *Charmides and Other Poems*, a volume in Methuen's Shilling Library, 1913, pp. 9-64. (See No. 565.) An editorial note on the outer wrapper states that "*Charmides* is the only non-dramatic poem of the author in which there is a story—a fantastic Greek legend elaborated from an anecdote in one of Lucian's famous dialogues." *

Page 145. IMPRESSIONS. I. LES SILHOUETTES [The sea is flecked with bars of grey,]

* *Amores.*

Poems

Notes on the Poems Published in the Editions of 1881

Three four-lined stanzas first published in *Pan*, April 23, 1881, p. 4; reprinted in *The Toledo Journal* (U.S.A.), February —, 1882.

Punch's Almanack for 1882 (December 6, 1881) had this parody:—

MORE IMPRESSIONS.

(*By Oscuro Wildgoose.*)

DES SORNETTES.

My little fancy's clogged with gush,
My little lyre is false in tone,
And when I lyrically moan,
I hear the impatient critic's "Tush!"

But I've "Impressions!" These are grand!
Mere dabs of words, mere blobs of tint,
Displayed on canvas or in print,
Men laud, and think they understand.

A smudge of brown, a smear of yellow,
No tale, no subject,—there you are!
Impressions!—and the strangest far
Is—that the bard's a clever fellow.

This parody (with the title misprinted "Des Sponettes") is reprinted in *Oscar Wilde* by Leonard Creswell Ingleby (T. Werner Laurie) [1907], p. 269.

Page 146. IMPRESSIONS. II. LA FUITE DE LA LUNE [To outer senses there is peace,]

First published in *The Irish Monthly*, February 1877, as Part III of *Lotus Leaves* and, under the present title, in *Pan*, April 23, 1881, p. 4, the last stanza being altogether new and alterations shown in the following lines:—

Line 2. A dreamy peace on either hand,
,, 6. A corncrake calling to its mate;
The answer from the misty hill.

In its revised form it is reprinted in *Poems and Lyrics of Nature*, [1894], p. 261; and in *The Rochdale Observer*, January 7, 1911. *Punch's* parody will be found on p. 83 of this *Bibliography*.

Page 147. THE GRAVE OF KEATS [Rid of the world's injustice, and his pain,]

First published as *Heu Miserande Puer* in an article entitled *The Tomb of Keats*, in *The Irish Monthly*, July 1877. (See No. 68.) A later version, *The Grave of*

Poems

Notes on the Poems Published in the Editions of 1881

Keats, in *The Burlington*, January 1881, p. 35, is with a few further revisions given in *Poems*.

The revised text is included in Glaenzer's *Decorative Art in America*, 1906, p. 61.

Pages 148-149. THEOCRITUS. A VILLANELLE [O Singer of Persephone!]

No publication of this has been found before Bogue's first edition of 1881. *The World* in a long review of the *Poems* (August 3, 1881) called this villanelle "an exquisite absurdity," adding that "Mr. Oscar Wilde is really above this sort of thing." Gleeson White included it in his *Ballades and Rondeaus, Chants Royal, Sestinas, Villanelles, etc.*, 1887, p. 275; and it has been reprinted in *Dublin Verses*, 1895, p. 105, and other anthologies. It is to be found in *Echoes from Kottabos*, 1906, p. 149, though not published in that magazine. In reviewing this volume, *The Daily News*, January 26, 1907, said: "The only numbers in the book which have the real accent of poetry are those contributed by the late Oscar Wilde. There is his delicate little *villanelle* to Theocritus among the number." In an obituary notice of the author, *Literature* (published by *The Times*), December 8, 1900, quoted it in full, remarking on the "fine classical taste which could produce such a poem." Professor R. Y. Tyrrell, of Dublin University, reprints it on pp. xxvi-xxvii of his Introduction to C. S. Calverley's translation of *The Idylls of Theocritus* (Bell, 1908), with the remark: "We would fain add here a Villanelle by Oscar Wilde, a fine scholar and an ardent lover of Theocritus."

Pages 150-151. IN THE GOLD ROOM. A HARMONY [Her ivory hands on the ivory keys]

Three six-lined stanzas. Quoted in a review of *Poems* by *The Lady's Pictorial*, July 9, 1881, p. 464.

A manuscript version shows the following variations:—

Line 5. Or the glad white foam of the white glad sea
,, 13. And her sweet red mouth on these lips of mine
,, 15. In the crimson lamp of a flame-lit shrine

Poems

Notes on the Poems Published in the Editions of 1881

with revisions in each case giving the text as eventually published.

Pages 152-154. BALLADE DE MARGUERITE (NORMANDE) [I am weary of lying within the chase]

First published under the title of *La Belle Marguerite. Ballade du Moyen Age,* in *Kottabos,* Hilary Term, 1879; (see No. 76) and reprinted in *The Æsthetic Movement in England,* 1882.

The version given in *Poems* omits stanzas 6 and 7 and shows revisions in almost every other stanza.

Pages 155-156. THE DOLE OF THE KING'S DAUGHTER (BRETON) [Seven stars in the still water,]

First published in *The Dublin University Magazine,* June 1876, with the secondary title (FOR A PAINTING.). (See No. 42.)

Revisions are shown in the following lines:—

P. 155, l. 5. Red roses are at her feet,
(Roses are red in her red-gold hair)
And O where her bosom and girdle meet
,, 8. Fair is the knight who lieth slain
156, 9. There are two that ride from the south and east,
And two from the north and west,
For the black raven a goodly feast,
,, 13. There is one man who loves her true,
(Red, O red, is the stain of gore !)

The text as revised is given in *Dublin Verses,* 1895, pp. 117-118; and in *Echoes from Kottabos,* 1906, pp. 150-151, though not originally published in *Kottabos.*

Three stanzas are quoted by Arthur Lynch in his chapter on "The Emotional Calibre," in *Modern Authors,* 1891, p. 7.

Page 157. AMOR INTELLECTUALIS [Oft have we trod the vales of Castaly]

An incomplete version, written in pencil, reads:—

Oft have I trod the vales of Castaly
And heard sweet notes of sylvan music blown
On antique reeds to common men unknown :
and often launched my bark upon that sea
which the nine Sisters hold in empery

Poems

Notes on the Poems Published in the Editions of 1881

[Nor spread reluctant sail for more safe home]
And
Nor spread reluctant sail for more safe home
Till I had freighted well mine argosy
of which despoilèd treasures there remain
Sordello's passion and the honied line
Of young Endymion,

Page 158. SANTA DECCA [The Gods are dead: no longer do we bring]
A sonnet.

Page 159. A VISION [Two crownèd Kings, and One that stood alone]
First published, under the title of *A Night Vision,* in *Kottabos*, Hilary Term, 1877. (See No. 74.)
Revisions are shown in the following lines:—

Line 5. For sins no bleating victim can atone,
,, 10. Now at their sight, my heart being lit with flame
I cried to Beatricè, "Who are these?"
And she made answer, knowing well each name,
"Æschylos first, the second Sophokles,
And last (wide stream of tears!) Euripides."

Page 160. IMPRESSION DU VOYAGE [The sea was sapphire coloured, and the sky]
First published, as *Impression de Voyage,* in *Waifs and Strays*, March 1880. The last line of the sonnet is the only one showing alteration:

I stood upon the soil of Greece at last!

Katakolo, 1877, is here omitted.

Page 161. THE GRAVE OF SHELLEY [Like burnt-out torches by a sick man's bed]
Sonnet written at Rome.
An early manuscript version reads:—

THE GRAVE OF SHELLEY.

Like burnt-out [candles] torches by a sick man's bed
Are the giant cypresses which guard the stone:
The tender harebell here hath made it's throne,
With the shrill skylark's song the air is fed,

Poems

Notes on the Poems Published in the Editions of 1881

And where the sun-scorched poppies flame to red
[Sleeps] Lies Adonais by that pyrmaid
In whose still heart some Old-World Sphynx is [lies] hid,
Grim Warder of this meadow of the dead.
Ah sweet indeed to rest within the womb
Of earth grey mother of eternal sleep,
But sweeter far for thee a restless tomb
In some blue cavern of the echoing deep,
Or where the tall ships founder at the gloom
Against the rocks of some wave-shattered steep.

Pages 162-163. BY THE ARNO [The oleander on the wall]

First published in *The Dublin University Magazine*, March 1876, under the title of *Graffiti d'Italia. I. San Miniato. (June 15).* (See No. 41.) Part I is reprinted in *Poems*, p. 40, as *San Miniato*; the rest is given here with the following lines showing revisions:—

P. 162, l. 4. Lie yet on Florence as a pall.
,, 7. But ah! the grasshoppers have fled,
The little Attic song is still.
,, 10. By the soft breathing of the gale,
,, 16. Splinter the arrows of the moon.
, 163, 2. In sea-green mist the morning steals,
And to love's frightened eyes reveals

Further revision is shown in *Poems*, 1882.

Page 165. IMPRESSIONS DU THÉATRE

Title given to a section of the poems consisting of five sonnets.

Page 167. FABIEN DEI FRANCHI [The silent room, the heavy creeping shade,]

Written to Henry Irving, who played the parts of Louis and Fabien dei Franchi in *The Corsican Brothers*, which he revived at the Lyceum from September 18, 1880, to April 9, 1881.

"It is a sign of the times that Mr. Wilde has no better actor than Mr. Irving on whom to bestow the honor of this fine line:

Thou trumpet set for Shakespeare's lips to blow!"

(*Century*, New York, November 1881, p. 153.)

The dedication, "To My Friend Henry Irving," was first added in the fourth edition, 1882.

Poems

Notes on the Poems Published in the Editions of 1881

Page 168. PHÊDRE [How vain and dull this common world must seem]

First published, under the title of *To Sarah Bernhardt,* in *The World,* June 11, 1879. (See No. 290.)

Revisions are shown in the opening lines:—

> How vain and dull this common world must seem
> To such a One as thou, who should'st have talked
> At Florence with Mirandola, or walked
> Through the cool olives of the Academe:

and in line 11:—

> Back to this common world so dull and vain,

Page 169. PORTIA [I marvel not Bassanio was so bold]

First published in *The World,* January 14, 1880 (see No. 292), the only line of the sonnet showing alteration being the ninth, which reads

> Yet fairer when with wisdom as your shield

instead of

> Ah, fairer, etc.

Page 170. QUEEN HENRIETTA MARIA [In the lone tent, waiting for victory,]

First published in *The World,* July 16, 1879, with the reference (*Charles I., act iii.*). (See No. 291.)

Page 171. CAMMA [As one who poring on a Grecian urn]

This sonnet* was evidently written to Miss Ellen Terry when she played the part of Camma in Tennyson's play, *The Cup,* which was produced at the Lyceum Theatre on January 3, 1881. An account of the production will be found in *The Theatre,* Third Series, No. 14 (Vol. III, No. 2), pp. 86-90, written by J. Comyns Carr; and there are references to the play in *The Story of my Life,* by Ellen Terry (Hutchinson, 1908), pp. 194, etc., with portrait of Miss Terry as Camma, facing p. 196.

This concludes the section *Impressions de Théâtre.*

* Early manuscript versions exist with the titles *Helena* and *Cleopatra.*

Poems

Notes on the Poems Published in the Editions of 1881

Pages 175-185. PANTHEA [Nay, let us walk from fire unto fire,]

The poem contains thirty stanzas of six lines each.

Page 189. IMPRESSION. LE REVEILLON [The sky is laced with fitful red,]

First published in *The Irish Monthly*, February 1877, as *Lotus Leaves*, consisting of nineteen stanzas divided into five sections, of which the part here reprinted was the second. (See No. 66.)

The first line originally ran:—

Eastward the dawn has broken red,

and revisions are shown also in the following:—

Line 3. The dawn is rising from the sea,
Like a white lady from her bed.
,, 5. And jagged brazen arrows fall
Athwart the feathers of the night,

the seven other lines being unchanged.

Page 190. AT VERONA [How steep the stairs within Kings' houses are]

The first line of the sonnet is found also in *Ravenna*, twelve lines from the end of Part III. The phrase is taken from Dante, *Paradiso*, XVII:—

com' è duro calle
Lo scendere e il salir per l' altrui scale.

Pages 191-193. APOLOGIA [Is it thy will that I should wax and wane,]

Nine four-lined stanzas.

Pages 194-195. QUIA MULTUM AMAVI [Dear Heart I think the young impassioned priest]

Four stanzas of four lines each.

Reprinted as "perfect in its kind" in *T.P.'s Weekly*, September 24, 1909, in a review of Wilde's *Poems* (Methuen), and thence copied into *The Liverpool Echo*, October 2.

Pages 196-197. SILENTIUM AMORIS [As oftentimes the too resplendent sun]

Three stanzas of six lines each.

Poems

Notes on the Poems Published in the Editions of 1881

Pages 198-200. HER VOICE [The wild bee reels from bough to bough]

Six stanzas of seven lines each.

Reprinted in *The Lady's Pictorial*, July 9, 1881, p. 464, in a review of *Poems*; and in *The Musical and Literary Times* (Halifax, N.S.), February 1882, p. 1.*

Page 201. MY VOICE [Within this restless, hurried, modern world]

Three stanzas of four lines each. The third line of the second stanza,

> Sorrow hath paled my lip's vermilion,

is changed in *Poems*, 1882.

Page 202. TÆDIUM VITÆ [To stab my youth with desperate knives, to wear]

The last sonnet in the volume. A translation in German is given in Hedwig Lachmann's *Oscar Wilde*, 1904, p. 90, beginning,

> In meine Jugend bohren Pfeil um Pfeil,
> Der Mitwelt Diener sein, die schaal sich bläht,
> Mit Diebsgelüst nach meinen Schätzen späht;

Pages 205-229. HUMANITAD [It is full Winter now: the trees are bare,]

The poem contains seventy-three six-lined stanzas in the same metre as *The Garden of Eros*, the first line of which reads:—

> It is full summer now, the heart of June,

The lines in the first stanza,

> it doth never wear
> The Autumn's gaudy livery whose gold
> Her jealous brother pilfers, but is true
> To the green doublet;

may be compared with lines in Part VI of *Ravenna*:—

> one who scarce has seen
> Some twenty summers cast their doublets green
> For Autumn's livery,

* With the omission of the last stanza, which was probably omitted accidentally through the transcriber not turning over to p. 26, where the poem ends in the American pirated edition from which the text is taken: *Poems by Oscar Wilde. Also his Lecture on the English Renaissance.* New York: George Munro. *Seaside Library*, Vol. LVIII, No. 1183, January 19, 1882; folio, price 10 cents.

Poems

Notes on the Poems Published in the Editions of 1881

and with the ninth stanza of *The Sphinx*:—

A thousand weary centuries are thine while I have hardly seen
Some twenty summers cast their green for autumn's gaudy liveries.

The fifth line of the second stanza on p. 214,

Like Æschylus at well-thought Marathon,

is taken directly from *Ravenna*, eighteen lines from the end of Part IV.

The lines at the top of p. 222:—

Poverty
Creeps through our sunless lanes and with sharp knives
Cuts the warm throats of children stealthily,
And no word said:—

are repeated almost verbatim in *The Duchess of Padua*, Act II; and in a different form in *The Critic as Artist* (*Nineteenth Century*, September 1890, p. 446; *Intentions*, 1891, p. 178):—

". . . the real weakness of England lies, . . . not in the poverty that creeps through sunless lanes, . . . but simply in the fact that her ideals are emotional and not intellectual."

and in *The Young King* (*Lady's Pictorial*, Christmas Number, 1888, p. 2):—

"Poverty creeps through our sunless lanes,"

which appears in the version published in *A House of Pomegranates*, 1891, p. 10, as:—

"Through our sunless lanes creeps Poverty with her hungry eyes. . . ."

Five stanzas are included under the title of *Human Tide* in *The Best of Oscar Wilde; T.P.'s Weekly*,* September 24, 1909, reprinted the four stanzas from pp. 226 and 227 of *Poems*, 1881, beginning,

To make the Body and the Spirit one

and ending

—this indeed
Could we but reach it were to find the last, the perfect creed.

* This review is copied in its entirety in *The Liverpool Echo*, October 2, 1909.

Poems

Notes on the Poems Published in the Editions of 1881

with the remark that "though they are not the finest in the poem"—which "perhaps of all Wilde's earlier poems" "is the most balanced and sustained"—yet they "stand well by themselves."

In the last line but one on p. 226 the word "it" is omitted in the line

> And being joined with [it] in harmony

and is restored in the 1882 editions.

Pages 233-236. ΓΑΥΚΥΠΙΚΡΟΣ· ΕΡΩΣ· [Sweet I blame you not for mine the fault was, had I not been made of common clay]

The title is taken from Sappho (Berger's edition of *Lyrici Græci*, 37) and is here spelled with a final English S to the first word. The poem contains fifteen couplets. The second line of the third stanza on p. 235,

> Without lyre, without lute or chorus, Death a silent pilot comes at last.

is altered in the editions of 1882.

The poem is included in *Selected Poems of Oscar Wilde*, 1911, pp. 158-163, under the title of *Flower of Love*, which was first added as a second title in the editions of 1882.

[307]

POEMS. | BY | OSCAR WILDE. | FOURTH EDITION. | [publisher's device] | LONDON: | DAVID BOGUE, | 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. | 1882. |

Crown 8vo (7½ by 5 in.); pp. x+234; price 10s. 6d.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being the imprint, Chiswick Press:—Charles Whittingham and Co., | Tooks Court, Chancery Lane. |, 1 leaf; Sonnet "*HELAS!*", reverse blank, 1 leaf; Contents, 2 leaves, the reverse of the second leaf being blank; text of *Poems*, including half-titles to the various sections and blank pages, 117 leaves, the imprint, Chiswick Press:—C. Whittingham and Co. Tooks Court, | Chancery Lane. | being at the foot of the last page of text; list of publisher's announcements, 1 leaf, followed by one blank leaf.

Signatures:—[*a*] (5 leaves), B to P (14 sheets of 8 leaves) and Q (7 leaves); Dutch hand-made paper, water-

Poems

marked *Van Gelder*; top edges gilt, others uncut, the leaves varying slightly in size.

Half-titles are added to various sections of the Poems on pp. 83, 141, 185 and 229, the reverse of each being blank and all unnumbered.

Covers of white parchment, gilt, with design and lettering as in the second and third editions of 1881; with loose outer wrapper of grey paper printed in black.

[308]

POEMS. | BY | OSCAR WILDE. | FIFTH EDITION. | [publisher's device] | LONDON: | DAVID BOGUE, | 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. | 1882. |

Collation, covers and wrappers as in No. 307. Price 10s. 6d.

For the fourth and fifth editions together only 500 copies were printed, with 250 title-pages for each, on January 24, 1882.*

It will be noticed that in the list of publisher's announcements following the last page of text, p. 234, in the fifth edition the advertisement of *Poems* still reads Fourth Edition.

In August 1882 Bogue, the publisher, became bankrupt, his stock being taken over by Messrs. Chatto & Windus of Piccadilly. In the *English Catalogue* for 1881-1889, vol. iv, p. 618, Chatto is given as the publisher of Wilde's *Poems*, though no copy was issued with that firm's imprint.

Variations of Text in the Editions of 1882

The text of the fourth and fifth editions (1882) differs from the text of the first three editions (1881) in the following particulars:—

Page 15. LIBERTATIS SACRA FAMES

Line 14. Or Murder with his silent bloody feet.

This reverts to the original reading of *The World*, November 10, 1880. (See No. 294.)

Page 43. SONNET WRITTEN IN HOLY WEEK AT GENOA

Line 1. I wandered through Scoglietto's far retreat,

,, 7. And the curved waves that streaked the great green bay

* Of these 500 copies printed in 1882, no less than 220 or 230 were used for the Author's Edition issued by Mathews and Lane in 1892. (See No. 309.)

Poems

Variations of Text in the Editions of 1882

Page 46. ROME UNVISITED

Line 13. Or at the brazen-pillared shrine
,, 15. And shows his God to human eyes

Page 48. URBS SACRA ÆTERNA

Line 4. Then of the peoples wert thou royal Queen,

Page 49. SONNET. ON HEARING THE DIES IRÆ SUNG IN THE SISTINE CHAPEL

Line 5. The hillside vines dear memories of Thee bring :

Page 52. VITA NUOVA

Line 13. and I saw
From the black waters of my tortured past
The argent splendour of white limbs ascend !

Page 57. THE NEW HELEN

Line 12. But in this poisonous garden-close must stay,

Page 77. THE BURDEN OF ITYS

Line 7. O Memory cast down thy wreathèd shell !
,, 9. O Sorrow Sorrow keep thy cloistered cell
,, 11. Cease, Philomel, thou dost the forest wrong

Page 83. WIND FLOWERS

Half-title added on p. 83 (the leaf being blank in the editions of 1881) as a general title to the section of seven poems on pp. 85-100. The new title is inserted in the List of Contents, but does not appear as a headline as the earlier sectional titles do.

Page 86. MAGDALEN WALKS

Line 6. The odour of deep wet grass, and of brown new-furrowed earth,

[Pages 109-110.] CHARMIDES

The following stanzas,

Those who have never known a lover's sin
Let them not read my ditty, it will be
To their dull ears so musicless and thin
That they will have no joy of it, but ye
To whose wan cheeks now creeps the lingering smile,
Ye who have learned who Eros is,—O listen yet
a-while.

.

Poems

Variations of Text in the Editions of 1882

They who have never seen the daylight peer
Into a darkened room, and drawn the curtain,
And with dull eyes and wearied from some dear
And worshipped body risen, they for certain
Will never know of what I try to sing,
How long the last kiss was, how fond and late his lingering.

given in the editions of 1881 on pp. 109 and 110 respectively, were cancelled in the editions of 1882. They are restored in Methuen's editions of 1908, 1909, etc.

The omission of these two stanzas causes the pagination to be altered from p. 110 to the end of the volume.

Page 141. FLOWERS OF GOLD

Half-title added on p. 141, the leaf being left blank through the omission of two stanzas from *Charmides*. This section contains ten poems and ends on p. 157. The new title is inserted in the List of Contents, but does not appear as a headline to the pages.

Page 143. IMPRESSIONS. I. LES SILHOUETTES

This poem on p. 145 in the editions of 1881 is here given on p. 143, the change of pagination being continued to the end of the volume.

Page 156. SANTA DECCA

CORFU is added at the end of this sonnet.

Page 157. A VISION

This sonnet concludes the section *Flowers of Gold.*

Page 158. IMPRESSION DE VOYAGE

The original title as given in *Waifs and Strays*, March 1880 (see No. 276), is restored in place of the *Impression du Voyage* of the editions of 1881, p. 160.

KATAKOLO is added at the end.

Page 161. BY THE ARNO

Line 2 reads " vest " for " mist " in

In sea-green vest the morning steals,

Page 163. IMPRESSIONS DE THÉATRE

This title is substituted for the *Impressions du Théatre* of the editions of 1881, p. 165.

Poems

Variations of Text in the Editions of 1882

Page 165. FABIEN DEI FRANCHI

The dedication, TO MY FRIEND HENRY IRVING, is added to this sonnet.

Page 185. THE FOURTH MOVEMENT

Title added to the section containing eight poems. It is inserted in the List of Contents, but does not appear as a headline to the pages.

Page 199. MY VOICE

Line 6. Sorrow has paled my young mouth's vermilion,

is substituted for

Sorrow hath paled my lip's vermilion,

of the editions of 1881.

Page 224. HUMANITAD

Line 17. And being joined with it in harmony.

In the editions of 1881 the word " it " was omitted.

Page 229. FLOWER OF LOVE

Half-title added to the last poem, the Greek title of which (ΓΑΥΚΥΠΙΚΡΟΣ· ΕΡΩΣ·) is still spelled with a final English S.

Page 233.

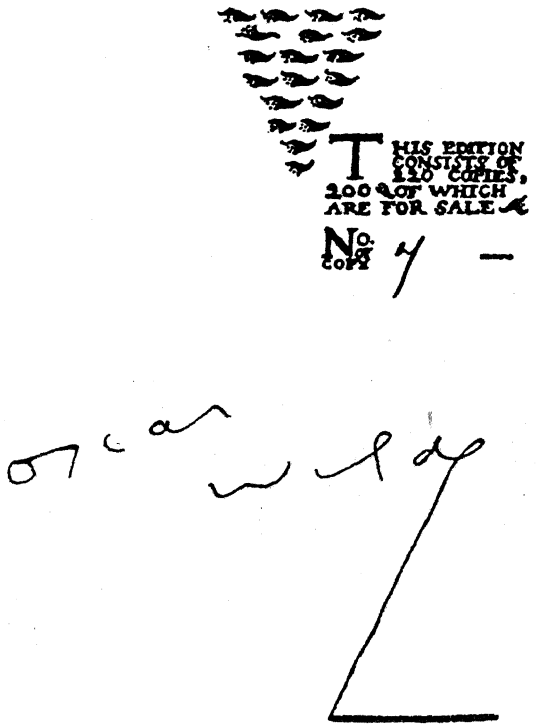
Without lyre, without lute or chorus, Death the silent pilot comes at last.

[309]

Author's Edition.

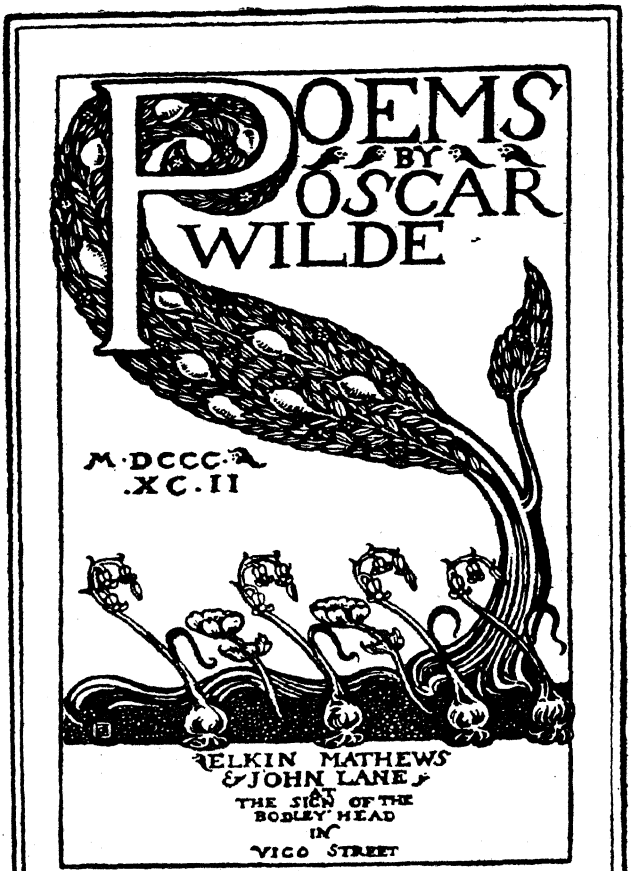
In May 1892 Messrs. Elkin Mathews and John Lane issued 220 copies of Bogue's fifth edition of the *Poems* (1882), the first two preliminary leaves being cut out. For these were substituted a new half-title, on reverse being particulars of the issue (see facsimile on p. 320), and a decorated title-page (see facsimile on p. 321), all being designed by Charles Ricketts. The sixth leaf of Signature Q, containing a list of Bogue's announcements, was also cut out.

Pale violet cloth boards with gilt lettering and designs and decorated end-papers, all by Charles Ricketts.



[309]

Facsimile of signed certificate facing title-page



LONDON.

[309]

Facsimile of title-page

Poems

The announcement in the publishers' catalogue was as follows:—

> WILDE (OSCAR). POEMS. Printed at the CHISWICK PRESS with decorated title-page and end-papers, the binding "The Seven Trees," in gold on Iris cloth; designed by C. S. Ricketts, 200 copies, each signed by the author, post 8vo. 15s. net.

The following letters give the terms and conditions under which the book was to be issued:—

The Bodley Head,
Vigo Street, London, W.
Oct. 24, 1891

Poems.

Dear Sir

I undertake to issue your volume of Poems on the following terms, viz:—

To instruct printer to supply Title-page with my imprint for 230 copies.

On receipt of Artist's Design for cover at cost of £5.5.0 Block to be prepared from same the cost of which as well as that of Title-page Binding and Advertising to be first charges on the amount received for copies sold.

The cost of Advertising not to exceed £5.5.0

For my Commission I agree to take 20 % on the net published price, it being agreed that the book shall be brought out as a net one, the price to be fixed when bound

After the above charges have been met the Balance to be remitted quarterly, the first Balance to be struck Six Months after date of publication

I am, Yours faithfully

ELKIN MATHEWS

Oscar Wilde Esq.

The Bodley Head,
Vigo Street, London, W.
Feb. 25, 1892

My Dear Sir

Poems.

I hope by the time this letter reaches you that Mr. Ricketts will have received specimen cases. I saw one to-day done up in the darker cloth,* and the gold design looked splendid. I would strongly urge you to select this cloth "colour II plain" as it is distressing to see pale coloured bindings get dirty after very little use.

The binders tell me that (presuming 230 were sent) the 230 copies will fall short by 10 on account of soiled, injured and missing sheets. They have rendered me a list of the latter.

I regret that I was out when you called some days ago—but you see the matter will now be steadily pushed on to a conclusion.

I am yours faithfully

ELKIN MATHEWS

Oscar Wilde Esq.

* Some early proofs of the cover design were pulled on white cloth. The binders were Leighton, Son & Hodge.

Poems

In January 1892 a partnership was entered into between Elkin Mathews and John Lane and Wilde's *Poems* was the first volume issued under their joint imprint (May 26, 1892).

For Methuen's First Collected Edition, 1908, see No. 437.

For Methuen's Second Collected Edition, 1909, etc., see No. 488.

For Methuen's Shilling Library, 1911, etc., see Nos. 541 and 565.

Authorised American Editions

[310]

POEMS. | BY | OSCAR WILDE. | [device] | BOSTON: | ROBERTS BROTHERS. | 1881. |

POEMS

BY

OSCAR WILDE.



BOSTON:
ROBERTS BROTHERS.
1881

Crown 8vo * ($6\frac{3}{4}$ by $4\frac{1}{4}$ in.); pp. viii+230; price $1.25.

Collation:—Title-page, on reverse being the imprint, University Press: | John Wilson and Son, Cambridge.† | , 1 leaf; Sonnet "*HELAS!*", reverse blank, 1 leaf; Contents, 2 leaves, the reverse of the second leaf being blank; text of *Poems*, 115 leaves, followed by two

* Described by the publishers as 12mo or 16mo.
† Cambridge, Mass., U.S.A.

Poems

blank leaves, only the first of which forms part of the last signature.*

Signatures:—[i] (4 leaves), 1 to 14 (14 sheets of 8 leaves) and 15 (4 leaves); laid paper, all edges cut; top edges stained yellow.

Green, yellow or brown cloth, gilt, lettered OSCAR | WILDE'S | POEMS | ROBERTS BROS. | on the back, with a design † on the front side; decorated end-papers.

The Contents, pp. [v]-vii, are the same as in No. 304. The text from the half-title, ELEUTHERIA, [p. 1] to the end, p. 230, is page for page and almost line for line the same as in Bogue's editions of 1881 ‡ but by utilising three blank leaves which occur in Bogue's edition, the number of pages is reduced from 236 to 230. On p. 83 a half-title, IMPRESSION DU MATIN, is added.

The first impression of the book is said to have been sold out "within a few days of its appearance."

Some copies issued in the same year have the top edges gilt, with white end-papers, and covers as in the edition described below (No. 311). Two or three varieties of the decorated end-papers, all in grey-green, exist.

[311]

POEMS. | BY | OSCAR WILDE. | [device] | BOSTON: | ROBERTS BROTHERS. | 1882. |

Except for the change of date on the title-page the collation of this edition does not differ from No. 310.

Green cloth boards with a sunflower design in black printed on the back and on the front side. Lettered on the back in gilt, OSCAR | WILDE'S | POEMS | without the publishers' name. All edges cut, top edges gilt.

In this edition covers of dark green and of light green are found, the decorated end-papers, of the same design as those of the 1881 edition, being printed in red-brown.

* All copies have a preliminary blank leaf before the title-page and a blank leaf at the end of the book; but these do not form part of the signatures. In some copies these leaves are of a wove paper and different from the paper on which the book is printed.

† A circle within which a child, seated on a globe, is blowing bubbles from a cup through a pipe.

‡ Even a misprint ("may" for "maid") in the line

Or else that mightier may whose care it is,

in a stanza of *Charmides* (p. 136) is copied.

Poems

Reviews, 1881:—*Century*, New York, November; *Dial*, Chicago ("The Poetry of an Æsthete" [by F. F. Browne]), August; *Nation*, New York [by W. C. Brownell], August 4; etc., etc.

The Publishers' Weekly, New York, July 30, 1881, No. 498, p. 122, had this announcement:—

Wilde, Oscar. Poems. Bost., Roberts Bros. 1881. 8+230 p. D. [*i.e.* 12mo: 20cm] cl. $1.25.
[followed by a short notice quoted evidently from another paper.]

And on p. 129 this advertisement:—

Now Ready:

OSCAR WILDE'S
POEMS.

16mo; Cloth. Price, $1.25.

The great merit of these poems, and the notoriety of their author, who is to-day the most talked-about man in London literary circles, will surely cause a demand for the book.

ROBERTS BROTHERS, PUBLISHERS,
BOSTON.

In the Christmas Number, dated November 26, 1881 (p. 743), in Roberts's advertisement was announced the THIRD EDITION of Wilde's *Poems*, but it does not seem possible to distinguish between the editions of 1882.

In reply to a critic who had denounced his poetry as "impure and immoral," Wilde said:—

"A poem is well written or badly written. In art there should be no reference to a standard of good or evil. The presence of such a reference implies incompleteness of vision. The Greeks understood this principle, and with perfect serenity enjoyed works of art which, I suppose, some of my critics would never allow their families to look at. The enjoyment of poetry does not come from the subject, but from the language and rhythm. Art must be loved for its own sake, and not criticised by a standard of morality."

According to an interview published in a San Francisco newspaper in March 1882, Wilde, when asked

Poems

whether his admirers did not believe that he had created a new school of poetry, replied:—

> "They certainly should not—that is if I have any admirers. The pre-Raphaelite school to which I belong owes its origin to Keats more than to anyone else. He was the forerunner of the school, as was Phidias of Greek art, Dante of the intensity, passion and colour of Italian painting. Later, Burne-Jones in painting, and Morris, Rossetti and Swinburne in poetry, represent the fruit of which Keats was the blossom."

For Collected Editions, see Nos. 449, 451, 467.

The Duchess of Padua, 1883

[312]

OP. II. | THE | DUCHESS OF PADUA: | A TRAGEDY OF THE XVI CENTURY | BY | OSCAR WILDE, | AUTHOR OF "VERA," ETC. | WRITTEN IN PARIS IN THE XIX CENTURY. | PRIVATELY PRINTED AS MANUSCRIPT. |

Demy 8vo (8½ by 5½ in.); pp. 122.

Collation:—Title-page, reverse blank, 1 leaf; Dramatis Personæ, reverse blank, 1 leaf; Scenario, reverse blank, 1 leaf; Note on the length of this Play, reverse blank, 1 leaf; text of the Play, 57 leaves.

[*Signatures*]:—[1] to [5] (5 sheets of 12 leaves each) and [6] (1 leaf); printed on wove paper, all edges cut.

There is no headline to the pages, the name of the play appearing only on the title-page (where the words DUCHESS OF PADUA and OSCAR WILDE are printed in red) and on the last page of text.

Grey-green paper wrappers without any lettering.

Act I begins on p. [9]; Act II on p. [29]; Act III on p. 57; Act IV on p. [78]; Act V on p. [104].

At the end of the text on p. 122 is printed:—

The end of the "DUCHESS OF PADUA."

OSCAR WILDE.

March 15, 1883, A.D.

Twenty copies for use in the theatre are said to have been printed, of which only four are known to exist. One, containing the author's manuscript corrections, from which Methuen's edition was printed in 1908, was presented by Mr. Robert Ross to the British Museum

The Duchess of Padua

in 1910 (*Catalogue of Printed Books*, C. 60. i. 22); the second (sold at Sotheby's for £41 on May 31, 1907) is in the collection of Mr. Walter E. Ledger; the third belongs to Miss Minna K. Gale, who produced the play in New York in 1891; and the fourth is in the possession of Mr. Bruce Stirling Ingram, Editor of *The Illustrated London News*.

The following is a rough draft of an agreement drawn up between Wilde and Miss Mary Anderson's representative:—

NEW YORK.

Memoranda of agreement entered into this day between Oscar Wilde of the First part and Hamilton Griffin of the 2nd part Oscar Wilde agrees to write for Miss Mary Anderson a first class Five act tragedy to be completed on or before March 1st 1883—Said tragedy to be the property of Miss Mary Anderson and her heirs for ever And said party of the first part agrees further never to interfere with said tragedy after it becomes Miss Anderson's property In consideration of which Hamilton Griffin Agrees to pay said Oscar Wilde the sum of Five thousand dollars One thousand Cash on signing this Contract and four thousand dollars on Mary Anderson's acceptance & approval of the said tragedy.

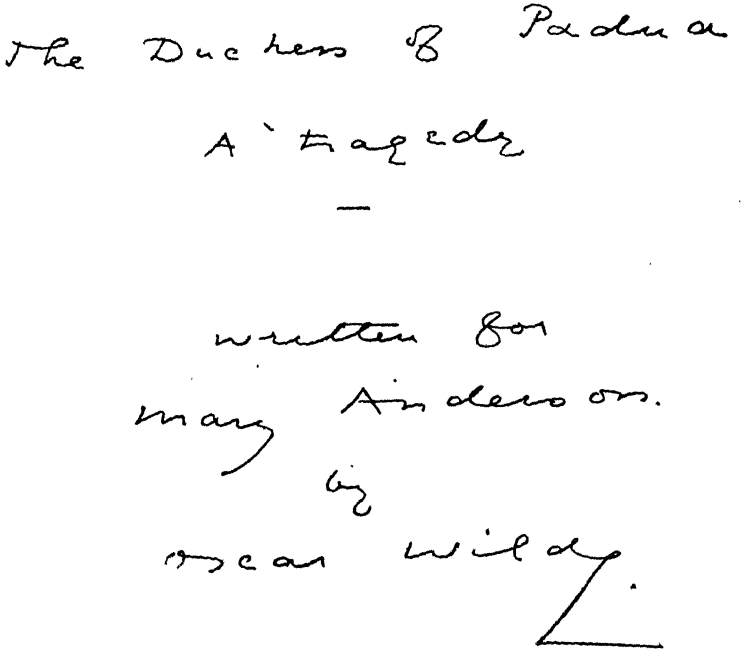
Done this *day of* *1st part*
A.D. 1882 *2nd part*

The play was not performed, however, until 1891, when it was produced anonymously under the title of *Guido Ferranti* at the Broadway Theatre, New York, by Lawrence Barrett,* on Monday, January 26, 1891. It was described in the advertisements as "A new Italian Love Tragedy," and "an adequate presentation of the play" was promised. At the end of a long criticism *The New York Tribune* on the following day, said:—

It had a success of esteem, and perhaps a little more. Mr. Barrett has certainly been justified in bringing it forward.

The authorship of *Guido Ferranti* has not been disclosed. There need not have been any hesitation about it—for he is a practised writer and a good one. We recognize in this work a play that we had the pleasure of reading several years ago, in manuscript. It was then called *The Duchess of Padua*. The author of it is Oscar Wilde.

* Lawrence Barrett died on March 20, 1891.



THE DUCHESS OF PADUA
Facsimile of first leaf of original manuscript

OP. 11.

THE

DUCHESS OF PADUA:

A Tragedy of the XVI Century

BY

OSCAR WILDE,

AUTHOR OF "VERA," ETC.

Written in Paris in the XIX Ceutury.

PRIVATELY PRINTED AS MANUSCRIPT.

[312]
Facsimile of title-page

The Duchess of Padua

Thereafter the advertisements announced:—

BROADWAY THEATRE.
MR. FRANK W. SANGER Manager.
Evenings at 8. Matinee Saturday at 2.
"AN UNQUESTIONABLE SUCCESS."
"A Popular Tragedy."

MR. LAWRENCE BARRETT

Supported by MISS GALE
In OSCAR WILDE'S Love Tragedy

GUIDO FERRANTI
GUIDO FERRANTI

"A GREAT PLAY, WELL ACTED."
Appropriate scenery and costumes and characteristic music.

The last nights were announced during the "third week of the popular tragedy," and it was finally withdrawn on Saturday, February 14th, after twenty-one performances. The cast of the principal parts was:—

Simone Gesso, Duke of Padua	Frederic Vroom
Beatrice, his Wife	Minna K. Gale
Guido Ferranti, a Young Man	Lawrence Barrett
Count Moranzone, an Old Man	John Lane

Performances were given in Germany in 1904 and 1906, the text being from an authorised translation by Dr. Max Meyerfeld, published at Berlin by Egon Fleischel & Co. in 1904 under the title of *Die Herzogin von Padua: Eine Tragödie aus dem 16. Jahrhundert*, 8vo, pp. 176.*

From this edition Charles Carrington, a bookseller of Paris, issued an undated version in English prose, in 1905, with "New York" on the title-page. (See No. 587.)

Werner's Readings and Recitations. No. 4. All-Round Recitations (New York: Edgar S. Werner Publishing & Supply Co. (Inc.), 1891) includes, on pp. 168-171, a scene from the play arranged in 98 lines by Elsie M. Wilbor, under the title of *Guido Ferranti*. A short biographical note of Wilde is given in the "Notes on Authors" at the end of the volume.

* Reviewed by William Archer, *Daily Chronicle*, November 21, 1904.

The Duchess of Padua

The first published edition * in English is Methuen's, 1908 (see No. 420), a few copies being issued in the United States for copyright purposes at the end of the previous year.

A copyright performance of the play was given in London at the St. James's Theatre on March 18, 1907.

An incomplete manuscript consists of 125 quarto leaves of hand-made paper, including three drafts for a title-page, one of which is here reproduced on p. 328.

The Happy Prince and Other Tales, 1888

[313]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | LONDON | DAVID NUTT, 270 STRAND | 1888 |

Small 4to (8¾ by 6½ in.); pp. viii + 116; price 5s.

Collation:—Half-title, on reverse being: Ballantyne Press | Ballantyne, Hanson and Co. | London and Edinburgh | , 1 leaf; title-page, reverse blank, 1 leaf; Dedication, reverse blank, 1 leaf; Contents with illustration above, on reverse small design, 1 leaf; text, including half-titles to each story and blank pages, 58 leaves; 1 leaf following text with a small design, on the reverse being: Printed by Ballantyne, Hanson and Co. | London and Edinburgh | , followed by one blank leaf.

Signatures:—[A], [B] and C to Q (16 sheets of 4 leaves); smooth wove paper, all edges uncut.

Japanese vellum boards, on the front side being a design in black by Jacomb Hood and the following inscription in red:—

THE HAPPY PRINCE
AND OTHER TALES BY
OSCAR WILDE
ILLUSTRATED BY
WALTER CRANE
& JACOMB
HOOD
1888

* An edition, uniform with *Lady Windermere's Fan* and *A Woman of No Importance*, was announced by Elkin Mathews and John Lane in 1894. The author's imprisonment in the following year prevented its publication.

The Happy Prince and Other Tales

below which is the publisher's device (three nuts on a stalk, with the initials D. N.). The title, etc., is printed on the back in black in eight lines.

Of this edition 1000 copies were printed. Published May 1888.

The dedication [p. v] reads:—

TO
CARLOS BLACKER

The List of Contents [p. vii] reads:—

CONTENTS.

	PAGE
The Happy Prince	1
The Nightingale and the Rose	25
The Selfish Giant	43
The Devoted Friend	57
The Remarkable Rocket	87

This was the first publication of these stories.

In addition to head-pieces, tail-pieces, etc., by Jacomb Hood, three full-page illustrations by Walter Crane are inserted; namely, "The Happy Prince" (with tissue guard-paper), facing title-page; "The Selfish Giant," facing p. 45; "The Remarkable Rocket," facing p. 89.

[314]

The same: on hand-made paper (11¼ by 7¾ in.), all edges uncut; price 21s.

The title-page is the same as in the ordinary edition except that the words OSCAR WILDE and DAVID NUTT, 270 STRAND are printed in red.

Collation:—Two preliminary leaves, on the reverse of the second being: *Seventy-five Copies of this Edition have been printed,* | *sixty-five of which are for sale. All are numbered and* | *signed by the Publisher.* | *This Copy is No. . . .* | with the signatures of Oscar Wilde and D. Nutt, 2 leaves; half-title, with printers' imprint on reverse, 1 leaf; four leaves, on the reverse of the first being the plate of "The Happy Prince" printed in black on thin rice paper and mounted; on the reverse of the third leaf the same plate is printed in brown and mounted in the same way, 4 leaves; title-page, in red and black, reverse blank, 1 leaf; Dedication, reverse blank, 1 leaf; Contents (with the illustration printed on

The Happy Prince

And Other Tales

BY

OSCAR WILDE

Illustrated by

WALTER CRANE AND JACOMB HOOD

LONDON
DAVID NUTT, 270 STRAND
1888

[313]
Facsimile of title-page

The Happy Prince and Other Tales

rice paper and mounted), small design on reverse as in the ordinary edition, 1 leaf; the text of the stories, including half-titles, occupying 58 leaves. Between p. 44, which is blank, and p. 45, on which begins *The Selfish Giant,* is inserted a sheet of four leaves, on the reverse of the first and the third leaves being the plate of "The Selfish Giant" printed in black and brown respectively, and mounted as described above. Between p. 88, which is blank, and p. 89, on which begins *The Remarkable Rocket,* another half-sheet is inserted bearing the plate of "The Remarkable Rocket," in the two states and mounted as the others. On the page following the text is a small design, with printers' imprint on reverse, followed by a blank leaf. The head-pieces and tail-pieces are printed in black on thin rice paper and mounted.

The covers are of stout bevelled boards covered with Japanese vellum; the lettering down the back and the design and lettering in red on the front side being the same as in the ordinary edition.

Reviews, 1888:—*Athenæum,* September 1; *Saturday Review* [by A. G. Ross], October 20; *Universal Review* [by Harry Quilter], June; etc., etc.

Walter Pater, Fellow and Tutor of Brasenose College, Oxford, wrote as follows a few weeks after the publication of *The Happy Prince*: —

B. N. C.
June 12th. [1888]

My dear Wilde,

I am confined to my room with gout, but have been consoling myself with "The Happy Prince," and feel it would be ungrateful not to send a line to tell you how delightful I have found him and his companions. I hardly know whether to admire more the wise wit of "The Wonderful [Remarkable] Rocket," or the beauty and tenderness of "The Selfish Giant": the latter certainly is perfect in its kind. Your genuine "little poems in prose," those at the top of pages 10 and 14, for instance, are gems, and the whole, too brief, book abounds with delicate touches and pure English.

I hope to get away in a day or two, and meantime am a debtor in the matter of letters.

Ever

Very sincerely yours

WALTER PATER.

Mr. Justin Huntly McCarthy is kind enough to allow the following to be reprinted from p. 46 of *Harlequinade,*

The Happy Prince and Other Tales

A Book of Verses, published by Chatto & Windus, London, [1890]:—

THE HAPPY PRINCE

TO OSCAR WILDE

AM I not grateful? Surely, never since
The Northern Master's heart and hand grew cold
As his own skies, have any tales been [so] told
More fair than yours is of the Happy Prince
For whom the swallow's frozen pinions wince!

What happy golden hours shall childhood spend
With that sour giant whom the Christ-child tamed,
Or watching how the foolish Rocket flamed
Across the welkin to a watery end;
Or sighing soft for the Devoted Friend!

Long have I lingered an enchanted guest
In the green garden of your fairy tales;
Yet for my thanks my fancy falters, fails—
I love them all, but love, indeed, the best
The red rose blossom of the Song-bird's breast.

Jolts and Jingles, "A Book of Poems for Young People," by Thomas Hutchinson (London: Stanesby & Co., 1889) contains the following dedication [p. v]:—

TO OSCAR WILDE

To you who wrote THE HAPPY PRINCE,
The sweetest tale of modern times,
In individual gratitude
For hours of tearful happiness
I dedicate these Children's Rhymes.

Extracts from letters written by Oscar Wilde:—

"I am very pleased that you like my stories—they are studies in prose, put for Romance's sake into a fanciful form: meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy, and who find in simplicity a subtle strangeness." To George Herbert Kersley, June 15, 1888.*

"I am afraid that I don't think as much of the young Student as you do. He seems to me a rather shallow young man. . . . The nightingale is the true lover, if there is one. She, at least is Romance—and the Student and the girl are, like most of us, unworthy of Romance. So, at least, it seems to me, but I like to fancy that there may be many meanings in the Tale—for in writing it . . . I did not start with an idea and clothe it in form, but began with a form and strove to make it beautiful enough

* Lot 261, Sotheby's sale catalogue, London, December 8, 1911. Now in the collection of Mr. R. N. Green-Armytage.

to have many secrets and many answers." To Thomas Hutchinson [July 13, 1888] *

[315]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | SECOND EDITION | LONDON | DAVID NUTT, 270 STRAND | 1889 |

Collation as in the first edition (No. 313), with the following exceptions: On the reverse of the title-page is printed: *First Edition May* 1888 | *Second Edition January* 1889 |; the printers' imprint is omitted on the reverse of half-title and at the end of the volume. The date on the front cover is changed to 1889 and remains so in all later impressions. Price 3s. 6d.

This edition was advertised in the publisher's catalogue as follows:—

THE HAPPY PRINCE, AND OTHER TALES. 116 pages, small 4to. Old-faced type, on cream-laid paper with wide margins. Japanese vellum cover printed in red and black. With three full-page Plates and eleven Vignettes by WALTER CRANE and JACOMB HOOD. Second Edition. Price 3s. 6d.

Athenæum.—"The gift of writing fairy tales is rare, and Mr. Oscar Wilde shows that he possesses it in a rare degree."

[316]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | THIRD EDITION | LONDON | DAVID NUTT, 57-59 LONG ACRE | 1902 |

Collation as in the second edition (No. 315), with the following exceptions: Title-page is reset and on the reverse is added: *Third Edition February* 1902; the imprint, Printed by Ballantyne, Hanson & Co. | London & Edinburgh | is restored, but is transferred to the foot of the last page of text [p. 116] which is not numbered in this and subsequent impressions. Price 3s. 6d.

[317]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | FOURTH IMPRESSION | LONDON | DAVID NUTT, 57-59 LONG ACRE | 1905 |

* Lot 124, Glaenzer sale catalogue, New York, November 28, 1911.

The Happy Prince and Other Tales

On the reverse of title-page is added: *Fourth Impression September* 1905. The imprint: Printed by Ballantyne & Co. Limited | Tavistock Street, London | is added on the reverse of the title-page and also on the last page of text [p. 116].

[318]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | FIFTH IMPRESSION | LONDON | DAVID NUTT, 57-59 LONG ACRE | 1907 |

The title-page is again reset; and in this and in all subsequent impressions the words THE HAPPY PRINCE and OSCAR WILDE are printed in red. On the reverse of title-page is added: *Fifth Impression February* 1907 |. Signature "B" is added on the half-title to the first story [p. 1]. The printers' imprint is omitted from the reverse of the title-page and appears only at the end of the volume [p. 116].

[319]

The same: Sixth Impression, March 1908.

[320]

The same: Seventh Impression, March 1910.

In 1912 the price of the current edition was raised to 3s. 6d net.

By arrangement with David Nutt the five tales were included in the volume entitled *A House of Pomegranates, The Happy Prince and Other Tales* in the First Collected Edition, Methuen, 1908. (See No. 439.)

Authorised American Editions

[321]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | ILLUSTRATED BY | WALTER CRANE AND JACOMB HOOD | BOSTON | ROBERTS BROTHERS | 1888 |

Crown 8vo ($7\frac{1}{2}$ by 5 in.)*; pp. viii+116; price $1.00.

Collation:—Half-title, on reverse being the small device which in the English edition appears on the front

* The sheets are in fours cut down to the size stated. The signatures are the same as in the English edition except that E and the number of the page [25] are omitted on the half-title to *The Nightingale and the Rose*, and I and the number of the page [57] on the half-title to *The Devoted Friend.*

The Happy Prince and Other Tales

of the leaf following text, 1 leaf; title-page, on reverse being: Presswork by John Wilson and Son, | University Press.* | , 1 leaf; Dedication, on the reverse the design which in the English edition appears on reverse of Contents, 1 leaf; Contents, reverse blank, 1 leaf. The colla-

The Happy Prince

And Other Tales

BY

OSCAR WILDE

Illustrated by

WALTER CRANE AND JACOMB HOOD

BOSTON
ROBERTS BROTHERS
1888

tion of the rest of the book agrees with that of the English edition, with the omission of the printers' imprint on the reverse of the last leaf [p. 118]. The blank leaf at the end [Q4] is cut out.

The illustrations are reproduced the same size as in the original edition, the title under each being printed in capitals instead of in Roman type.

Blue-green or yellow cloth boards, with coloured decorated end-papers. On the front side the design is in brown, the inscription in red as in the English edition, the initials D. N. being omitted from the publisher's device at the foot. The title, with device, stamped

* Cambridge, Mass., U.S.A. The book was not reset, but printed from the plates of the English edition, with the exception of the publishers' imprint on the title-page.

The Happy Prince and Other Tales

in gilt on the back, differs in style from the lettering of Nutt's edition.

[322]

The same: [Second Impression], 1890. Price $1.00.

[323]

The same: [Third Impression], 1894. Price $1.00.

In this edition the covers are of crimson cloth with maroon end-papers. The lettering on the front is in silver, the date 1888 remaining, with the design above and Nutt's device below in black. On the back the gilt lettering is the same as in No. 321, but the small device is omitted. Following the text are two blank leaves.

New Illustrated Edition

[324]

THE HAPPY PRINCE | AND OTHER TALES | BY OSCAR WILDE | ILLUSTRATED BY CHARLES ROBINSON | [design] | DUCKWORTH & Co., COVENT GARDEN, LONDON | [October 16, 1913]

Small 4to (9¾ by 7½ in.); pp. 134; price 12s. 6d. net.

Collation:—Preliminary leaf, with design on reverse, 1 leaf; half-title, with design on reverse, 1 leaf; title-page, with bibliographical notes on reverse, 1 leaf; Dedication, with design on reverse, 1 leaf; Contents, with design on reverse, 1 leaf; List of Colour Plates, reverse blank, 1 leaf; half-title to *The Happy Prince*, with design on reverse, I leaf; text, including half-titles to the other tales, 60 leaves, followed by one leaf, on the front of which is a design and the imprint: Printed by Henry Stone & Son, Banbury, on the reverse being another design.

Signatures:—[A], [B] and C to R (17 sheets of 4 leaves); thick wove paper, top edges gilt, sides cut.

Purple cloth boards with gilt lettering and decorations, the same being reproduced in gilt on the loose wrapper of smooth white paper, and also on the card box in which the book is enclosed, the title of the book being given as *The Happy Prince and Other Stories*.

The text is printed throughout in black, the marginal and other decorations being in grey-blue or black; white end-papers with designs printed in grey-blue.

The Happy Prince and Other Tales

On the front of the sixth leaf [p. 11] is the following:—

LIST OF COLOUR PLATES.

The King of the Mountains of the Moon	*Frontis.*
The Palace of Sans-Souci	*Facing page* 20
The Loveliest of the Queen's Maids of Honour	,, 26
The Rich Making Merry in Their Beautiful Houses while the Beggars were Sitting at the Gates	,, 32
She will Pass me by	,, 42
His Lips are Sweet as Honey	,, 48
In every Tree he could see there was a Little Child	,, 64
The Little Boy he had Loved	,, 68
The Green Linnet	,, 76
Hans in his Garden	,, 92
The Russian Princess	,, 106
"Let the Fireworks begin," said the King	,, 122

Each of these twelve full-page illustrations is reproduced in four colours and mounted on plate paper, with a tissue guard-leaf on which the title of the picture is printed in black.

Of this edition 5000 copies were printed, including the copies issued in the United States of America, with the imprint of G. P. Putnam's Sons.

[325]

The same.

Small 4to (11½ by 9 in.); price 30s. net.

On [p. iv] the reverse of the half-title is added:—*This Edition is limited to Two Hundred and | Sixty copies, of which Two Hundred and Fifty | are for sale, numbered, and signed by the artist. | No. . . .* | with the number added by hand and the artist's signature below. On the front of the leaf following text the printers' imprint appears as: Printed by Henry Stone & Son, Ltd., Banbury, the collation being in all other respects identical with the ordinary edition (No. 324) described above.

The book is printed on Japanese vellum, top edges

The Happy Prince and Other Tales

gilt, sides uncut, the decorations throughout being in black.

Japanese vellum boards with gilt lettering and decorations, the same being reproduced in gilt on the loose wrapper. The slide card-board case in which the book is enclosed has no lettering or decorations.

[326]

Part of the ordinary edition (No. 324) with the imprint on the title-page of G. P. Putnam's Sons, New York. Price $3.75 net.

[327]

Part of the limited edition (No. 325) with the imprint on the title-page of G. P. Putnam's Sons, New York.

An illustration for *The Happy Prince* is given in *Forty-three Drawings* (No. XXXI) by Alastair. London: John Lane, 1914 [November 18, 1913].

Portions of the text of two of the stories have been set to incidental music by Liza Lehmann [Mrs. Herbert Bedford] and published by Chappell & Co., Ltd., 50 New Bond Street, London, W.—namely, *The Happy Prince* in 1908 and *The Selfish Giant* in 1911.

The Picture of Dorian Gray, 1891

[328]

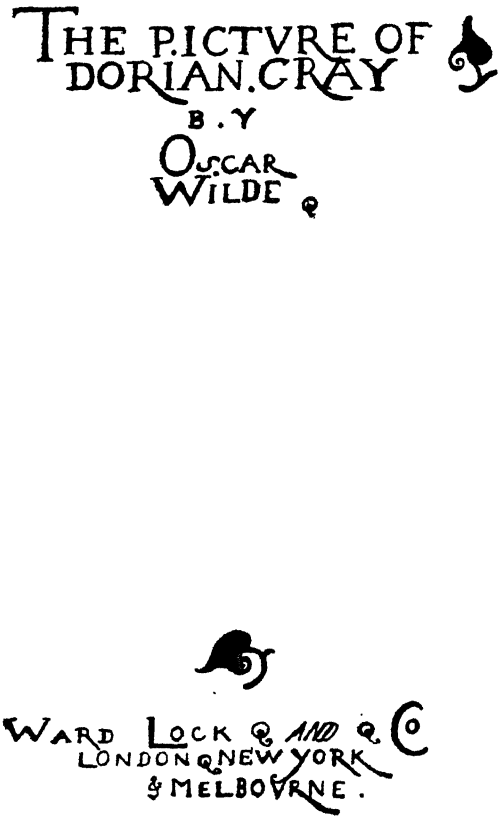
THE PICTURE | OF DORIAN GRAY. | BY | OSCAR WILDE | WARD LOCK AND CO | LONDON NEW YORK | & MELBOURNE. |

Crown 8vo (7½ by 5 in.); pp. viii+334; price 6s.

Collation:—Half-title, reverse blank, 1 leaf; title-page, reverse blank, 1 leaf; The Preface, 2 leaves, the reverse of the second being blank; text of the story, 167 leaves; one blank leaf.

Signatures:—[*a*] (4 leaves), and B to Y (21 sheets of 8 leaves); smooth wove paper, all edges uncut; grey-green end-papers.

Rough grey bevelled boards, gilt, on the front side being DORIAN GRAY above ten small "butterfly" designs; white parchment back lettered at the foot THE PICTURE OF | DORIAN GRAY | BY | OSCAR WILDE | with



[328]
Facsimile of title-page

The Picture of Dorian Gray

small designs as on the front, the whole designed by Charles Ricketts; buff-coloured outer wrappers with the designs and lettering printed in brown.

The half-title, title-page and the words THE PREFACE on p. v and OSCAR WILDE on p. vii are in fancy capitals by Ricketts.

On p. 208, eight lines from the bottom, is a small misprint, the first letter being dropped from the word "and."

Published April (?24) 1891.

Reviews, 1891 *:—*Athenæum*, June 27; *Bazaar*, May 13; *Bookman* (by Walter Pater), November; *Glasgow Herald*, April 30; *Manchester Guardian*, May 5; *Theatre*, June; etc., etc.

The Picture of Dorian Gray was first published in *Lippincott's Monthly Magazine*, July 1890. (See No. 81.)

The Preface was first published in *The Fortnightly Review*, March 1891. (See No. 54.)

The story as published in book-form contains six new chapters, many alterations and much additional matter.

A full account of the discussion which it provoked, with eight letters by Wilde in reply to hostile criticisms, and other information, including a Bibliography of nearly one hundred editions, authorised and pirated, translations in thirteen languages, etc., will be found in *Oscar Wilde: Art and Morality, A Record of the discussion which followed the publication of "Dorian Gray,"* by Stuart Mason. Frank Palmer, 1912.

[329]

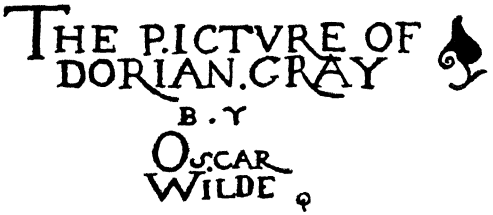
The same on large paper.

THE PICTURE OF | DORIAN GRAY. | BY | OSCAR WILDE | WARD LOCK AND CO | LONDON NEW YORK | & MELBOURNE. | 1891 |

Foolscap 4to (8½ by 7 in.); pp. xiv + 334; price 21s.

Collation:—Three preliminary leaves, on the reverse of the third being *Of this Edition only* 250 *Copies have been printed, of which* | *this is No.* . . . | with the number added by hand and the author's signature below; half-title, reverse blank, 1 leaf; title-page, reverse blank, 1 leaf; The Preface, 2 leaves, the reverse of the second being blank; text of the story, 167 leaves; two blank leaves.

*A list of the reviews of the story as published in *Lippincott's Magazine* for July 1890 will be found on p. 105 of this *Bibliography*.



[329]
Facsimile of title-page

The Picture of Dorian Gray

Signatures:—[*a*] (3 leaves), [*b*] (4 leaves), B to Y (21 sheets of 8 leaves) and [Z] (1 leaf); Dutch hand-made paper, watermarked *Van Gelder*, top edges gilt, sides uncut; grey-green end-papers.

Rough grey bevelled boards, gilt, on the front side being THE PICTURE OF | DORIAN GRAY | with fifty-five small "butterfly" designs, covering the whole side and tapering to a point at the foot, near which is the artist's monogram [C R] within a rectangle. The lettering and design on the parchment back are the same as in the ordinary edition and are repeated in the top left-hand corner of the under side of the cover. The whole design is reproduced in brown on the loose buff-coloured outer wrapper with which the book was issued.

The words *THE PREFACE* on p. v and *OSCAR WILDE* on p. vii are printed in italic capitals.

The misprinting of the word "and" on p. 208 is corrected.

Published July 1, 1891.

The following advertisement appeared in *The Athenæum* on May 16, 1891:—

Just ready, crown 8vo. in artistic binding, 6s.

THE PICTURE OF DORIAN GRAY.

By OSCAR WILDE.

With Six New Chapters.

"A work of serious art, strong and fascinating."—*Speaker.*

"The book, with its unique and piquant binding and lettering, its characteristic title-page and yet more characteristic preface, is a delight to eye and hand."—*Glasgow Herald.*

SPECIAL NOTICE.—EDITION DE LUXE.—Messrs. WARD, LOCK & Co. have just ready an EDITION DE LUXE of THE PICTURE OF DORIAN GRAY. This Edition is fcap. 4to. in size, printed on Van Gelder's hand-made paper. The issue is *strictly limited to 250 copies*, each copy being numbered and signed by the Author. Price on application to the Publishers.

The ordinary edition was announced in *The Times* on April 24 under "Publications To-day"; the large paper copy in the British Museum is stamped with the date July 4, 1891. The earliest review is that of *The Glasgow Herald* on April 30.





WARD LOCK & BOWDEN LIMITED
LONDON NEW YORK
& MELBOVRNE.

[330]

Facsimile of title-page

The Picture of Dorian Gray

[330]

THE PICTURE OF | DORIAN GRAY. | BY | OSCAR WILDE | WARD LOCK & BOWDEN LIMITED | LONDON NEW YORK | & MELBOURNE. |

Crown 8vo (7½ by 5 in.); pp. viii+334; price 6s.

Collation as in the small paper edition of 1891 with the following exceptions:—

The style of the publishers' imprint on the title-page is changed. The words *THE PREFACE* on p. v and *OSCAR WILDE* on p. vii are in italic capitals as in the large paper edition. On the reverse of the blank leaf at the end of the volume is added the publishers' imprint, Ward, Lock, Bowden and Co., London, New York, and Melbourne. | followed by an 8-page catalogue of publishers' announcements.

Published October 1895.

[331]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | [printers' device] | PARIS | CHARLES CARRINGTON | 13 FAUBOURG MONTMARTRE, 13 | 1901 |

Crown 8vo (7½ by 5¼ in.); pp. viii+334; price 12s. 6d. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page (in red and black), reverse blank, 1 leaf; The Preface, 2 leaves, the reverse of the second leaf being blank; text of the story, 167 leaves; one leaf following the text, on the front of which is the imprint, The Gresham Press | Unwin Brothers, | Woking and London. | , reverse blank.

Printed from the plates of No. 330, with new half-title and title-page; wove paper, top edges gilt, sides uncut.

Light blue boards, gilt, lettered on the back DORIAN GREY (*sic*).

In October 1907 a few copies of this edition were issued in shot-puce boards, gilt, as in No. 332 described below.

An edition of 500 copies was issued by arrangement with Messrs. Ward, Lock & Co. In January 1905 this firm disposed of their rights in the book for a small sum to Charles Carrington, of Paris, who entered the book for registration at Stationers' Hall (No. 59506) on November 11, 1907, the date of the original publication

of the story in *Lippincott's Magazine* being there given as June 12, 1890.

[332]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | PARIS | CHARLES CARRINGTON | PUBLISHER AND BOOKSELLER | 13 FAUBOURG MONTMARTRE, 13 | 1905 |

Crown 8vo (7½ by 5 in.); pp. viii + 327; price 10s. 6d. net.

Collation:—Half-title, on reverse being *Sole Authorised Edition*, 1 leaf; title-page (in red and black), reverse blank, 1 leaf; The Preface, 2 leaves, the reverse of the second leaf being blank; text of the story, 164 leaves, the reverse of the last leaf being blank.

Signatures:—[*a*] (4 leaves), B to X (20 sheets of 8 leaves) and Y (4 leaves); laid paper, top edges gilt, sides uncut. [Printed by William Brendon & Sons, Plymouth.]

Shot grey-green boards, gilt, lettered on the back DORIAN GRAY | BY | OSCAR | WILDE | PARIS | 1905 | , with a water-lily design in black on the front side.

In October 1907 copies of this edition were issued in shot-puce boards, gilt, without the water-lily design; on the back the publisher's name, CARRINGTON, appears at the foot instead of PARIS | 1905 |.

[333]

The same.

An edition on hand-made paper, stated to be limited to 100 copies, issued in various styles of binding; price 15s. net to 21s. net.

[334]

THE PICTURE OF | DORIAN GRAY. | BY | OSCAR WILDE | PARIS | CHARLES CARRINGTON | PUBLISHER & BOOKSELLER | 13, FAUBOURG MONTMARTRE, 13 | 1908 |

Small 4to (10 by 7½ in.); pp. 312; price 10s. 6d. net.

Collation:—Half-title, on reverse being *Sole copyright and authorized edition.* | , 1 leaf; title-page (in red and black), reverse blank, 1 leaf; The Preface, 1 leaf; text of the story, 153 leaves.

Signatures:—[*a*], B to T (18 sheets of 8 leaves) and U (4 leaves); laid paper, all edges uncut.

Claret-coloured paper wrappers folded over thick white

The Picture of Dorian Gray

paper, on the front side being pasted a white paper label (4¾ by 2¾ in.), on which is printed in red and black within a single red-lined border: . . . *The* . . . | *Picture of Dorian Gray* | *by* | *Oscar Wilde* | *One of Two Hundred and Fifty Copies with Label* |.

[335]

The same: Illustrated edition. Price 15s. or 12s. 6d.

Grey paper boards, with Japanese vellum back and corners, gilt; lettered on the back; water-lily design on the front side. Loose outer wrappers of grey paper with lettering and design printed in black. Top edges gilt, sides uncut.

Published January 1910.

Between the first fly-leaf and the half-title is inserted a slip of white paper (5 by 7½ in.), on the front of which, printed in red, is the following:—

First Illustrated Edition
OF
The "Picture of Dorian Gray"

THIS illustrated edition was intended to be issued in 1908, the date given on the title-page; but, after the text had been printed, the Artist unfortunately fell ill, and this is the reason why the book has not appeared before the present year, 1910.

THE PUBLISHER.

This edition contains seven full-page wood-engravings by Eugène Dété from drawings by Paul Thiriat of Paris. Each illustration is protected by a tissue guard-paper, on which is printed in brown the description as follows:—

[1] *Frontispiece—face title page* | "It is your best work, Basil, the best thing you have | ever done," said Lord Henry, languidly. | *Text page* 8 |

[2] *Face page* 80 | "Mother, mother," she cried, "why does he love me | so much? I know why I love him." | *Text page* 87 |

[3] *Face page* 112 | "Dorian, Dorian, don't leave me!" she whispered, | "I am so sorry I didn't act well." | *Text page* 122 |

[4] *Face page* 160 | A look of pain came across him, and he flung | the rich pall over the picture. | *Text page* 168 |

[5] *Face page* 208 | He rushed at him, and dug the knife into the great | vein that is behind the ear, crushing

The Picture of Dorian Gray

the man's head | down on the table, and stabbing again and again. | *Text page* 220 |

[6] *Face page* 256 | "Eighteen years! Set me under the lamp and look | at my face!" | *Text page* 266 |

[7] *Face page* 288 | Lying on the floor was a dead man, in evening dress, | with a knife in his heart. | He was withered, wrinkled, | and loathsome of visage. | *Text page* 312 |

For Editions uniform with Methuen's First Collected Edition, 1908, see Nos. 443, 448*a*.

[336]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | COPYRIGHT EDITION | PARIS | CHARLES CARRINGTON | 13, FAUBOURG MONTMARTRE, 13 | 1909 |

Crown 8vo (7¼ by 5 in.); pp. 312.

Collation:—Half-title, on reverse being *See the Bibliographical Note | on Pirated and Mutilated | editions of* "Dorian Gray" | *at the end of this present volume* | , 1 leaf; title-page (in red and black) within a decorated red border, reverse blank, 1 leaf; The Preface, 1 leaf; text of the story, 153 leaves; bibliographical notes and advertisements, 2 leaves.

The last two leaves form part of the last sheet (Sig. U). Between the last leaf of the text and these leaves is inserted a leaf of coloured paper, on the front of which, printed in dark blue, is a note headed "Nota Bene," to the effect that the publisher no longer offers translations of *The Satyricon* of Petronius and *What Never Dies*, from the French of Barbey d'Aurevilly, as being the work of "Sebastian Melmoth" or Oscar Wilde.

Printed by Guy, Alençon, France, on laid paper from the plates of the 1908 edition (No. 333), with the exception of the two preliminary leaves and the two leaves of bibliographical notes, etc., at the end.

"Popular Copyright Edition" published February 1909.

Marbled paper wrappers printed in black; all edges uncut, with a blank leaf inserted at each end of the volume; price 2s. net.

[337]

The same.

Green cloth boards, gilt, with loose outer wrapper of pale green paper printed in black; all edges cut; price 2s. 6d. net.

The Picture of Dorian Gray

[337a]

The same.

Red imitation leather, gilt, with loose outer wrapper of red paper, printed in black; top edges gilt, with book marker of narrow red ribbon; price 3s. net.

For Edition uniform with Methuen's Second Collected Edition, 1909, see No. 525.

[338]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | COPYRIGHT EDITION | PARIS | CHARLES CARRINGTON | PUBLISHER AND BOOKSELLER | 1910 | AND AT BRUSSELS, 10 RUE DE LA TRIBUNE | [April]

Crown 8vo ($7\frac{1}{4}$ by $4\frac{3}{4}$ in.); pp. 312.

Collation:—Half-title, on reverse being *See the Bibliographical Note on certain | Pirated and Mutilated Editions of "Dorian | Gray" at the end of this present volume.* | , 1 leaf; title-page (in red and black), on reverse being, *Registered at Stationers' Hall and protected | under the Copyright Law Act. | First published in complete book form in* 1891 *by | Messrs. Ward, Lock & Co. (London).* | , 1 leaf; The Preface, 1 leaf; text of the story, 153 leaves; bibliographical notes and advertisements, 2 leaves.*

The three preliminary leaves and the two leaves of bibliographical notes, etc., at the end have been reset, the rest of the book being printed in England from the plates of No. 336 on laid paper, all edges cut.

Covers and prices as in Nos. 337 and 337*a*.

[339]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | LONDON: SIMPKIN, MARSHALL | HAMILTON, KENT AND CO. LTD. | PARIS | ON SALE AT YE OLD PARIS BOOKE SHOPPE | 11 RUE DE CHÂTEAUDUN | [March 29, 1913]

Fscap 8vo ($6\frac{1}{2}$ by 4 in.); pp. 251; price 1s. net.

Collation:—Half-title and title-page, on reverse of each being the notes from No. 338; The Preface, 1 leaf; text of the story, 121 leaves; Bibliographical Note (reprinted with revisions from No. 338), 2 leaves, on the

* The inserted leaf, "Nota Bene," following the text is on white paper.

The Picture of Dorian Gray

reverse of the second being the imprint, London: Simpkin, Marshall, Hamilton, Kent & Co., Limited. | , followed by two leaves of publishers' announcements.

Light blue linen boards, gilt, uniform with Methuen's Shilling Library (see pp. 517, etc.); loose outer wrappers of bluish paper printed in black.

[340]

THE PICTURE OF | DORIAN GRAY | FROM THE ROMANCE OF OSCAR WILDE | A PLAY IN THREE ACTS AND PROLOGUE | DRAMATIZED BY | G. CONSTANT LOUNSBERY | LONDON: SIMPKIN, MARSHALL | HAMILTON, KENT & CO. LTD. | 1913 |

Fscap 8vo (6¾ by 5¾ in.); pp. 82; price 1s. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being *All rights reserved for England, France and America,* | by G. C. Lounsbery | , with the imprint below: Printed at | The Ballantyne Press | London | , 1 leaf; List of Characters, reverse blank, 1 leaf; Cast of the First Production, reverse blank, 1 leaf; text of the play, 37 leaves, followed by one leaf with publishers' announcements.

Blue paper wrappers printed in black; wove paper, all edges cut.

Facing the title-page [p. iii] is a half-tone reproduction of a photograph of M. Lou-Tellegen.

This acting edition was prepared for the dramatised version of the story which was produced by M. Lou-Tellegen at the Vaudeville Theatre, London, on August 28, 1913. The play ran until September 26.

On the front of the last leaf [p. 83] is: *A special edition of this play, printed on* | *hand-made paper, may be obtained from all* | *booksellers, price 5/- net.*

See No. 448*a* on p. 490.

The original manuscript of *The Picture of Dorian Gray* as it was published in *Lippincott's Monthly Magazine* for July 1890 (see Nos. 81 and 82) was sold for $1000 by the Anderson Auction Company of New York in the sale of the Library of Louis J. Haber of

The Picture of Dorian Gray

New York City on December 8, 1909. It was described in the catalogue, p. 261, as follows:—

1776. WILDE (OSCAR). The original autograph manuscript of this author's most famous work, *The Picture of Dorian Gray*. Written on 264 folio sheets, signed by the author in full, *Oscar Wilde*. With specially printed title in red and black, and a fine early three-quarter length photograph of the writer (probably executed in America). The manuscript as here presented is bound in small folio volume in full brown morocco, lettered on the side, by Stikeman.

One of the most important manuscripts of the late nineteenth century. An extract from a New York paper, Dec. 1, 1900 (the day following Wilde's death) is as follows: "The most popular of Wilde's books was *The Picture of Dorian Gray*, which has had an immense sale both in the United Kingdom and this country. It appeared first in *Lippincott's Magazine* in 1890, and was afterwards issued in book form, with considerable additions, by Ward, Lock & Co. After the famous trial the London publishers withdrew it from circulation, although inundated with orders for copies." The author's corrections are numerous throughout.

The manuscript of three of the additional chapters added to the story when it was published in book form in 1891 (see No. 328) was sold at Sotheby's on July 27, 1911, realising the prices affixed. The three lots were described in the catalogue, p. 32, as follows:—

197 *The Picture of Dorian Gray*, chap. iii., MS. on 23 pp. folio, the original manuscript used by the printers [£100].

An amusing chapter, in which Lord Henry Wotton gives an exposition, with many epigrams, of his philosophy of life.

198 *The Picture of Dorian Gray*, chap. xiv., MS. on 15 pp. folio, the original manuscript used by the printers [£50].

Contains more epigrams, including the description of the lady whose hair, on the death of her third husband, turned gold with grief.

199 *The Picture of Dorian Gray*, chap. xv., MS. on 18 pp., the present chap. xvi., the original manuscript used by the printers [£40].

The account of Dorian Gray's visit to an opium den in the East-End.

(page 32 : insert).

(1)

Chapter Four.

"Mother, mother, I am so happy!" whispered the girl, burying her face in the lap of the faded tired-looking woman who, (with intrinsic thrill) sitting with head back (turned) to the light, was sitting in the one armchair that their dingy sitting-room contained. "I am so happy!", she repeated, "and you must be happy too!"

Mrs Vane winced, and put her thin bismuth-whitened hands on her daughter's head. "Happy!" she echoed, "I am only happy when I see you act. You must not think of anything but your acting. Mr. Isaacs has been very good to us, and we owe him money."

The girl looked up and (pouted), laughed. "Money, mother?", she cried, "what does money matter? Love is more than money."

"Mr. Isaacs has advanced us fifty pounds, to pay off our debts, and to get a proper outfit for James. You must not forget that fifty pounds is a very large sum. Mr. Isaacs has been most considerate."

THE PICTURE OF DORIAN GRAY

Reduced facsimile of manuscript

Intentions, 1891

[341]

INTENTIONS BY | OSCAR WILDE | THE DECAY OF LYING | PEN PENCIL AND POISON | THE CRITIC AS ARTIST | THE TRVTH OF MASKS | [publishers' device] | LONDON | MDCCCXCI |

Crown 8vo (8 by 5½ in.); pp. viii + 258; price 7s. 6d.

Collation:—One blank leaf; publishers' imprint, James R. Osgood | McIlvaine and Co. | 45 | Albemarle Street | London. | , on reverse being: *All Rights* | *reserved* | , 1 leaf; title-page, reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; text, including half-titles to each essay and blank pages, 129 leaves; imprint, London: | Printed by Gilbert and Rivington, Limited, | St. John's House, Clerkenwell Road, E.C. | , reverse blank, 1 leaf.

Signatures:—[A] (4 leaves) [B] to R (16 sheets of 8 leaves) and S (2 leaves); laid paper, all edges uncut.

Moss-green cloth boards, on the front side being the titles of the four essays with a design below. On the back is the title of the book with the names of the author and the publishers in six lines, all stamped in gilt from designs by Charles Ricketts.

Of this edition 1500 copies were printed, including 600 which were issued in America with the imprint of Dodd, Mead and Co., New York. (See No. 343.)

Published May 2, 1891.

CONTENTS PAGE

The Decay of Lying 1
[From *The Nineteenth Century*, January 1889]

Pen, Pencil, and Poison 59
[From *The Fortnightly Review*, January 1889]

The Critic as Artist, Part I 95
[From *The Nineteenth Century*, July 1890, ("The True Function and Value of Criticism," etc.)]

The Critic as Artist, Part II 151
[From *The Nineteenth Century*, September 1890. ("The True Function and Value of Criticism," etc. *Concluded.*)]

The Truth of Masks 217
[From *The Nineteenth Century*, May 1885. ("Shakespeare and Stage Costume.")]

INTENTIONS *BY* OSCAR WILDE

THE DECAY OF LYING
PEN PENCIL AND POISON
THE CRITIC AS ARTIST
THE TRVTH OF MASKS



LONDON
MDCCCXCI

[341]
Facsimile of title-page

Intentions

All the essays show considerable variation from the text as originally published in periodical form.

Each essay is provided with a half-title as follows:—

[Page 1] THE DECAY OF LYING | An observation | ; on reverse of which is *A DIALOGUE. Persons:* | *Cyril and Vivian.** *Scene:* | *the library of a country house in* | *Nottinghamshire.*

[„ 57] PEN PENCIL AND POISON | A study | in green.

[„ 93] THE CRITIC AS ARTIST | With some remarks | upon the importance | of doing nothing | ; on reverse of which is *A DIALOGUE. Part I. Persons: Gilbert and Ernest.* | *Scene: the library of a house in* | *Piccadilly, overlooking the Green* | *Park.*

[„ 149] THE CRITIC AS ARTIST | With some remarks | upon the importance of | discussing everything | ; on reverse of which is *A DIALOGUE. Part II.* | *Persons: the same. Scene:* | *the same.*

[„ 215] THE TRVTH *Of* MASKS | A note on illusion.

Reviews, 1891:—*Academy* (by Richard Le Gallienne), July 4; *Athenæum*, June 6; *Birmingham Daily Post*, July 7; *Graphic*, December 12; *Literary Opinion*, July; *London Figaro*, October 10; *Newcastle Chronicle*, September 22; *Observer*, June 14; *Pall Mall Gazette*, May 12; *Punch*, May 30; *Speaker* [by Arthur Symons], July 4†; *Times*, May 7; *United Ireland* (by W. B. Yeats), September 26; *Yorkshire Post*, October 14; etc., etc.

See also *Essays in Miniature* ("Mr. Wilde's *Intentions*") by Agnes Repplier (Gay & Bird), 1893, p. 121.

The first edition of *Intentions* was announced in the publishers' advertisements in the following form:—

"Intentions," by Oscar Wilde.

INTENTIONS [ESSAYS AND DIALOGUES].

Crown 8vo, cloth extra, 7s. 6d. [*Ready.*

"'The Decay of Lying,' a whimsical and ingenious dissertation . . . is

* Cyril and Vyvyan are the names of Wilde's two sons, born respectively in 1885 and 1886.

† See also an amusing parody, "The Best Intentions," in *The Speaker*, May 16, pp. 579-580.

Intentions

full of epigram and paradox, and a similar vein is pursued in [the] two essays on 'The Critic as Artist.' 'Pen, Pencil, and Poison,' on the other hand, is a study in biography—a psychological analysis of Thomas Wainewright, artist, writer, and prisoner, the friend of Lamb and his literary contemporaries. . . . Very entertaining reading."—*The Times.*

[342]

INTENTIONS BY | OSCAR WILDE | THE DECAY OF LYING | PEN PENCIL AND POISON | THE CRITIC AS ARTIST | THE TRVTH OF MASKS | [publishers' device] | LONDON | MDCCCXCIV | [May]

Crown 8vo (7½ by 5 in.) ; pp. viii + 258; price 3s. 6d.

Collation:—One blank leaf; publishers' imprint, Osgood, McIlvaine | and Company | 45 | Albemarle Street | London. | , on reverse being: *All Rights* | *reserved* | , 1 leaf; title-page,* reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; text, including half-titles to each essay and blank pages, 129 leaves; imprint, London: | Printed by Gilbert and Rivington, Ld., | St. John's House, Clerkenwell Road, E.C. | , reverse blank, 1 leaf, followed by one blank leaf.†

Signatures as in the first edition.

Light green cloth boards with lettering and design by Charles Ricketts as in the first edition.

Of this edition 1000 copies were printed, including 500 which were issued in America with the imprint of Dodd, Mead and Co., New York. (See No. 344.)

The second edition of *Intentions* was announced in the publishers' catalogue in the following form:—

CHEAP EDITION.

OSCAR WILDE | **INTENTIONS.** By OSCAR WILDE. Crown 8vo. Cloth. 3s. 6d.

For Methuen's First Collected Edition, 1908, see No. 435.

For Methuen's Second Collected Edition, 1909, etc., see No. 513.

For Methuen's Shilling Library, 1913, see No. 562.

* Except for the alteration of date, the title-page is identical with that of the first edition.

† This leaf is not part of the last sheet, S, but forms an extra end-paper.

Intentions
Authorised American Editions

[343]

INTENTIONS BY | OSCAR WILDE | THE DECAY OF LYING | PEN PENCIL AND POISON | THE CRITIC AS ARTIST | THE TRVTH OF MASKS | PUBLISHERS NEW YORK | DODD MEAD | AND COMPANY | MDCCCXCI. |

Crown 8vo (8 by 5½ in.); pp. viii+258; price $2.25.

Of the English edition (No. 341) 600 copies were printed for America with title-page as above. The collation of the two editions is identical throughout, except for the imprint on the title-page; and on the second preliminary leaf [p. iii] the half-title INTENTIONS is substituted for the imprint of the London publishers. Top edges stained yellow; sides uncut.

Pink canvas boards.*

We owe more to Oscar Wilde than any laudation can ever repay. We have reaped a harvest from his sowing that he will never be sufficiently allowed to share. He is one of the cleverest men who ever touched our shores, and his words have had an influence which has been felt on the plains of the far west, in the woodman's cabin in Maine, and in the artistic life given to almost every trade and manufacture upon which his new presentation of artistic creed could touch. We have not, as a nation, come to the recognition of the value of this man to us. The paltry dollars he heaped into his pockets—and by the way no fool can do that—were of no comparison in value with the impulse he gave us toward beauty, form, combination of colour, elevation of ideal, the sharpening of the critical faculty, the refining of personal taste, the opening up of new views in decoration. Of course the first crude attempts to put into material his immaterial ideas were laughable, but fifteen years have turned them into something advanced that like the young oak sprung from the dropped acorn. And now, after poems and novels, he again, in clever satire, in the reversal of ideas, in the charm of literary style which is fascinating to the cultured, presents new thoughts in new ways in the volume just issued. Printed on thick paper, most admirably, it is bound in that execrable tint of half rose which seems to be the present fad, and which one might believe would make Wilde himself howl with rage. (*Photographic American Review*, July 1891.)

[344]

INTENTIONS BY | OSCAR WILDE | THE DECAY OF LYING | PEN PENCIL AND POISON | THE CRITIC AS ARTIST | THE TRVTH OF MASKS | PUBLISHERS NEW YORK | DODD MEAD | AND COMPANY | MDCCCXCIV. |

Crown 8vo (7¼ by 5 in.); pp. viii+258; price $1.50.

Of the English edition (No. 342) 500 copies were printed for America with title-page as above. The colla-

*No copy of this edition has been examined by the compiler of this *Bibliography*.

tion of the two editions is identical throughout, except for the imprint on title-page; and on the second preliminary leaf [p. iii] the half-title INTENTIONS is substituted for the imprint of the London publishers. Top edges cut and stained brown; sides uncut.

Yellow buckram boards, lettered in brown on the front side with the title, etc., in six lines as on the title-page.

Lord Arthur Savile's Crime and Other Stories, 1891

[345]

LORD ARTHUR SAVILE'S | CRIME & OTHER STORIES | BY | OSCAR | WILDE | LONDON | JAMES R. OSGOOD, | MCILVAINE AND CO., | 45 | ALBEMARLE STREET | 1891 |

Crown 8vo (7 by 4½ in.); pp. iv + 168; price 2s.

Collation:—Title-page, reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; text of the stories, including half-titles and blank pages, 84 leaves, at the foot of the last page being the imprint: Printed by R. & R. Clark, Edinburgh.

Signatures:—[A] (2 leaves), B to L (10 sheets of 8 leaves) and M (4 leaves); smooth wove paper; all edges uncut.

Salmon-coloured paper boards printed in dark red with lettering and design by Charles Ricketts.

Of this edition 2000 copies were printed, including 500 which were issued in America with the imprint of Dodd, Mead and Co., New York. (See No. 346.)

Published July 1891.

CONTENTS

PAGE

Lord Arthur Savile's Crime [A study of duty] 1

[From *The Court and Society Review*, May 11, 18, 25, 1887.]

The Sphinx without a Secret [An etching] 75

[From *The World*, May 25, 1887 ("Lady Alroy").]

The Canterville Ghost [A Hylo-Idealistic Romance] 89

[From *The Court and Society Review*, February 23 and March 2, 1887.]

The Model Millionaire [A note of admiration] 155

[From *The World*, June 22, 1887.]

LORD ARTHUR SAVILE'S
CRIME & *OTHER STORIES*

By

OSCAR
WILDE

LONDON
JAMES R. OSGOOD,
McILVAINE and CO.,
45
Albemarle Street

1891

[345]
Facsimile of title-page

Lord Arthur Savile's Crime and Other Stories

Reviews:—*Academy*, September 5, 1891; *Athenæum*, January 23, 1892; *Graphic*, August 22, 1891; etc., etc.

For Methuen's First Collected Edition, 1908, see No. 433.

For Methuen's Second Collected Edition, 1909, etc., see No. 481.

For Methuen's Shilling Library, 1912, etc., see No. 554.

Authorised American Edition

[346]

LORD ARTHUR SAVILE'S | CRIME & OTHER STORIES | BY | OSCAR | WILDE | NEW YORK | DODD, MEAD AND | COMPANY | 1891 |

Crown 8vo (6¾ by 4½ in.); pp. iv+168; price $1.00.

Of the English edition (No. 345) 500 copies were printed for America with the title-page as above. The collation of the two editions is identical, except for the imprint on the title-page. Top edges cut; sides uncut.

Pale pink buckram boards, lettered in dark green, with decorations in dark green and yellow.

A House of Pomegranates, 1891

[347]

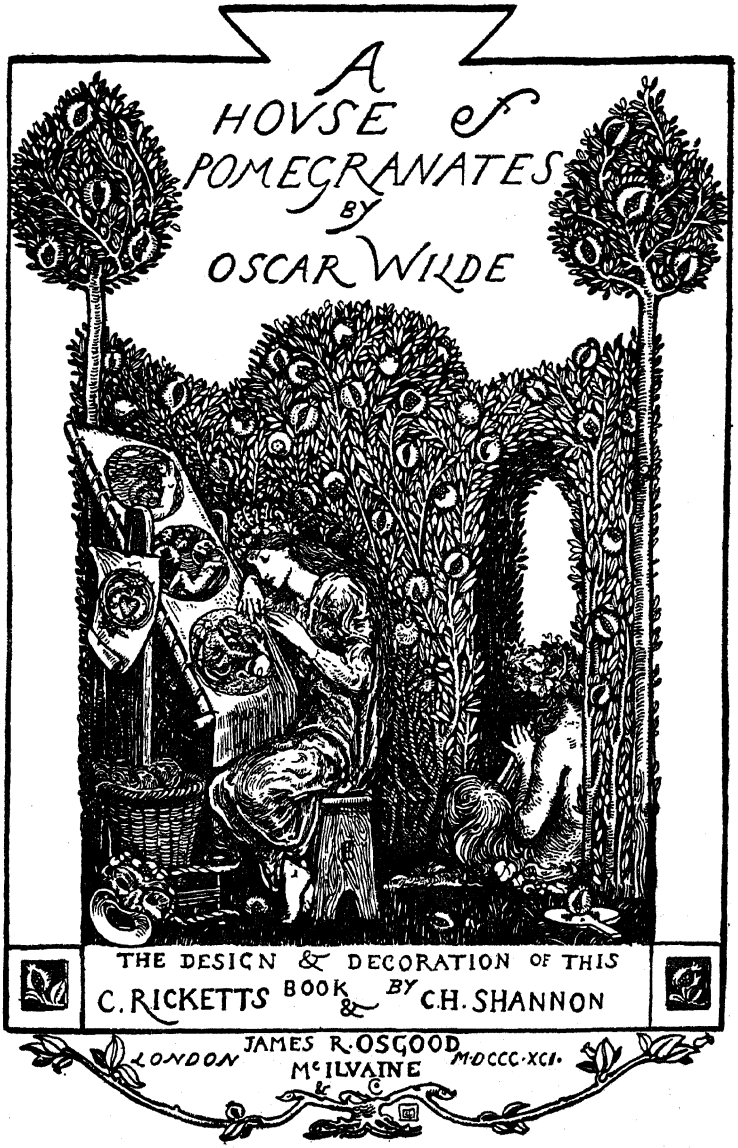
A | HOVSE OF | POMEGRANATES | BY | OSCAR WILDE | [full-page design] | THE DESIGN & DECORATION OF THIS | BOOK BY | C. RICKETTS & C. H. SHANNON | JAMES R. OSGOOD | MCILVAINE | & CO. | LONDON M.DCCC.XCI. |

Small 4to (8¼ by 6¾ in.); pp. viii+158; price 21s.

Collation:—Two preliminary leaves, on reverse of the second being the dedication; title-page, on reverse being, London | James R. Osgood | McIlvaine | & Co. | 45 | Albemarle | Street | [device with O. M. above] | All rights | reserved | 1891 |, 1 leaf; Contents, reverse blank, 1 leaf; text of the stories, with head-pieces, tail-pieces and marginal illustrations, 79 leaves; one leaf following text with the printers' device and imprint: Chiswick Press:—C. Whittingham and Co. | Tooks Court, Chancery Lane. |, reverse blank.

Signatures:—A to X (21 sheets of 4 leaves); thick wove paper, all edges uncut.

Cream-coloured linen boards with moss-green linen



[347]

Facsimile of title-page

A House of Pomegranates

back. The front side is printed in light red and stamped with gilt designs of a peacock, a running fountain and a basket of split pomegranates. On the back are some small designs with the title, etc., in twelve lines; the designs, lettering and decorated end-papers all being by Charles Ricketts.

Published November 1891.

The dedication [p. iv] reads:—

TO
CONSTANCE MARY WILDE

with a design below of six split pomegranates.

Of this edition 1000 copies were printed. Some of these were issued in America by Dodd, Mead and Co. early in 1892, price $5.00.

The list of contents [p. vii] reads:—

CONTENTS
THE YOVNG KING; THE
BIRTHDAY OF THE INFANTA,
AND OTHER BEAVTIFVL
TALES.

The contents of the volume, with the dedication of each story, are as follows:—

Page 1. The Young King (To Margaret, Lady Brooke [Ranee of Sarawak])
,, 27. The Birthday of the Infanta (To Mrs. William H. Grenfell, of Taplow Court [Lady Desborough])
,, 63. The Fisherman and his Soul (To H.S.H. Alice, Princess of Monaco)
,, 129. The Star-Child (To Miss Margot Tennant [Mrs. H. H. Asquith])

Of these stories *The Young King* first appeared in *The Lady's Pictorial* Christmas Number, 1888, with illustrations by Bernard Partridge (see No. 79); *The Birthday of the Infanta* in *Paris Illustré*, March 30, 1889, simultaneously in French and in English (see No. 237).

There are four full-page illustrations by C. H. Shannon inserted in the book, facing each of which is inserted a blank leaf having on its reverse a small design by C. Ricketts facing the first page of each tale—namely,

A House of Pomegranates

between the last preliminary leaf (p. viii) and the first page of the text; between pp. 26 and 27, 62 and 63, 128 and 129.

These four plates were printed in Paris by some "improved" process. After the book was finished and bound it was noticed that a dusty deposit had formed on each plate, probably owing to some chemical impurity either in the printer's ink or in the chalky paper used. To take off this deposit each plate was rubbed with soft flannel, which removed the surface and left the reproductions faint and in some cases almost obliterated.

Reviews:—*Athenæum*, February 6, 1892; *Lady's Pictorial*, December 19, 1891; *Liverpool Courier*, December 16, 1891; *Magazine of Art*, January 1892; *New Review* (by George Saintsbury), January 1892; *Pall Mall Gazette*, November 30, 1891; *Saturday Review*, February 6, 1892; *Speaker*, November 28, 1891; January 2, 1892; etc., etc.

The following criticism of the designs and decorations of the book appeared in *The Speaker* on November 28, 1891, p. 648:—

> We do not like the outside of the cover of Mr. Oscar Wilde's *House of Pomegranates* (Osgood). The Indian club with a house-painter's brush on the top which passes muster for a peacock, and the chimney-pot hat with a sponge in it, which is meant to represent a basket containing a pomegranate, or a fountain, or something of that kind, are grotesque, but not ideally so. The inside of the cover, however, with its olive sheaves of corn falling apart, its fluttering quails, and crawling snails, delights the eye. So do the pictures and the type and the paper. Mr. Ricketts has learned the art of drawing dreams and visions, and Mr. Shannon can make decorative designs full of charming detail. We can well believe that the book is as delightful as it looks.

To this Wilde replied in *The Speaker* on December 5, p. 682:—

> "A HOUSE OF POMEGRANATES."
>
> SIR,—I have just, at a price that for any other English sixpenny paper I would have considered exorbitant, purchased a copy of *The Speaker* at one of the charming kiosks that decorate Paris; institutions, by the way, that I think we should at once introduce into London. The kiosk is a delightful object, and, when illuminated at night from within, as lovely as a fantastic Chinese lantern, especially when the transparent advertisements are from the clever pencil of M. Chéret. In London we have merely the ill-clad newsvendors, whose voice, in

spite of the admirable efforts of the Royal College of Music to make England a really musical nation, is always out of tune, and whose rags, badly designed and badly worn, merely emphasise a painful note of uncomely misery, without conveying that impression of picturesqueness which is the only thing that makes the spectacle of the poverty of others at all bearable.

It is not, however, about the establishment of kiosks in London that I wish to write to you, though I am of opinion that it is a thing that the County Council should at once take in hand. The object of my letter is to correct a statement made in a paragraph of your interesting paper.

The writer of the paragraph in question states that the decorative designs that make lovely my book, *A House of Pomegranates*, are by the hand of Mr. Shannon, while the delicate dreams that separate and herald each story are by Mr. Ricketts. The contrary is the case. Mr. Shannon is the drawer of dreams, and Mr. Ricketts is the subtle and fantastic decorator. Indeed, it is to Mr. Ricketts that the entire decorative design of the book is due, from the selection of the type and the placing of the ornamentation, to the completely beautiful cover that encloses the whole. The writer of the paragraph goes on to state that he does not "like the cover." This is, no doubt, to be regretted, though it is not a matter of much importance, as there are only two people in the world whom it is absolutely necessary that the cover should please. One is Mr. Ricketts, who designed it, the other is myself, whose book it binds. We both admire it immensely! The reason, however, that your critic gives for his failure to gain from the cover any impression of beauty seems to me to show a lack of artistic instinct on his part, which I beg you will allow me to try to correct.

He complains that a portion of the design on the left-hand side of the cover reminds him of an Indian club with a house-painter's brush on top of it, while a portion of the design on the right-hand side suggests to him the idea of "a chimney-pot hat with a sponge in it." Now, I do not for a moment dispute that these are the real impressions your critic received. It is the spectator, and the mind of the spectator, as I pointed out in the preface to *The Picture of Dorian Gray*, that art really mirrors. What I want to indicate is this: the artistic

A House of Pomegranates

beauty of the cover of my book resides in the delicate tracing, arabesques, and massing of many coral-red lines on a ground of white ivory, the colour-effect culminating in certain high gilt notes, and being made still more pleasurable by the overlapping band of moss-green cloth that holds the book together.

What the gilt notes suggest, what imitative parallel may be found to them in that chaos that is termed Nature, is a matter of no importance. They may suggest, as they do sometimes to me, peacocks and pomegranates and splashing fountains of gold water, or, as they do to your critic, sponges and Indian clubs and chimney-pot hats. Such suggestions and evocations have nothing whatsoever to do with the æsthetic quality and value of the design. A thing in Nature becomes much lovelier if it reminds us of a thing in Art, but a thing in Art gains no real beauty through reminding us of a thing in Nature. The primary æsthetic impression of a work of art borrows nothing from recognition or resemblance. These belong to a later and less perfect stage of apprehension. Properly speaking, they are no part of a real æsthetic impression at all, and the constant preoccupation with subject-matter that characterises nearly all our English art-criticism, is what makes our art-criticism, especially as regards literature, so sterile, so profitless, so much beside the mark, and of such curiously little account.—I remain, Sir, your obedient servant,

OSCAR WILDE.

Boulevard des Capucines, Paris.

To the Editor of *The Pall Mall Gazette* (December 11, 1891, p. 2) Wilde sent the following letter in reply to a review published on November 30, p. 3:—

SIR,—I have just had sent to me from London a copy of the *Pall Mall Gazette*, containing a review of my book *A House of Pomegranates*. The writer of this review makes a certain suggestion which I beg you will allow me to correct at once.

He starts by asking an extremely silly question, and that is, whether or not I have written this book for the purpose of giving pleasure to the British child. Having expressed grave doubts on this subject, a subject on which I cannot conceive any fairly educated person having any doubts at all, he proceeds, apparently quite seriously, to make the extremely limited vocabulary at

the disposal of the British child the standard by which the prose of an artist is to be judged! Now, in building this House of Pomegranates, I had about as much intention of pleasing the British child as I had of pleasing the British public. Mamilius is as entirely delightful as Caliban is entirely detestable, but neither the standard of Mamilius nor the standard of Caliban is my standard. No artist recognises any standard of beauty but that which is suggested by his own temperament. The artist seeks to realise, in a certain material, his immaterial idea of beauty, and thus to transform an idea into an ideal. That is the way an artist makes things. That is why an artist makes things. The artist has no other object in making things. Does your reviewer imagine that Mr. Shannon, for instance, whose delicate and lovely illustrations he confesses himself quite unable to see, draws for the purpose of giving information to the blind?—I remain, Sir, your obedient servant,

OSCAR WILDE.

Boulevard des Capucines, Paris.

The following extract may be an early draft of one of these letters. It is taken from the original manuscript and does not appear to have been published:—

. . . To give form to one's dreams, to give shape to one's fancy, to change one's ideas into images, to express oneself through a material that one makes lovely by mere treatment, to realize in this material the immaterial ideal of beauty—this is the pleasure of the artist. It is the most sensuous and most intellectual pleasure in the whole world.

The standards of others are matters of no importance whatsoever, and to suggest that I have builded the "House of Pomegranates" for a certain section of the community which, if it can read, certainly can not write, is about as sensible as if one were to suggest that Corot painted silver and green twilights for the edification of the French President, or that Beethoven created the *Sonata Appassionata* in order to interest middle-aged stockbrokers, or that my friend Mr. Shannon, whose exquisite drawings in my book your critic admits he is unable to see, designs for the purpose of giving information to the blind. No artist recognizes any standard outside his own temperament and the standard of the peasant, the stockbroker, the blind and the child is not

A House of Pomegranates

to be taken as the test by which the work of the artist is to be estimated. It has nothing whatsoever to do with him.

It may be said that so great an artist as Hans Andersen wrote stories for the purpose of pleasing children. This, however, would be an error. Hans Andersen wrote to please himself, to realize his own sense of beauty, and as he deliberately cultivated that simplicity of style and method which is a result of a subtle and self-conscious art, there are many children who take pleasure in his stories; but his true admirers, those who really appreciate how great an artist he was, are to be found not in the nursery but on Parnassus.

OSCAR WILDE.

A House of Pomegranates was not a success on its first publication. About 1903 or 1904 the stock was sold off as a "remainder" to the booksellers and copies were obtainable for a few shillings each which are now worth nearly as many pounds. The plates of Shannon's "delicate and lovely illustrations" not having been preserved, only the text of the stories has been reprinted.

For Methuen's First Collected Edition, 1908, see No. 439.

For Methuen's Second Collected Edition, 1909, etc., see No. 510.

Salomé, 1893

[348]

OSCAR WILDE | SALOMÉ | DRAME EN UN ACTE | [device by Félicien Rops] | PARIS | LIBRAIRIE DE L'ART INDEPENDANT | 11, RUE DE LA CHAUSSÉE-D'ANTIN, 11 | LONDRES | ELKIN MATHEWS ET JOHN LANE | THE BODLEY-HEAD. VIGO-STREET. | 1893 | TOUS DROITS RÉSERVÉS |

Crown 8vo ($7\frac{3}{4}$ by $5\frac{3}{4}$ in.); pp. iv+84; price 10 francs or 5s. net.

Collation:—Two blank leaves; half-title, on reverse being imprint: Imprimerie Paul Schmidt, 20, rue du Dragon, Paris | , 1 leaf; title-page, reverse blank, 1 leaf; dedication, reverse blank, 1 leaf; Personnes, reverse blank, 1 leaf; text of the play, 38 leaves, followed by one leaf, on the front being: Achevé d'imprimer | le 6 février 1893 | Sur les Presses de Paul Schmidt | 20, rue du Dragon,

Salomé

Paris | [device] | Pour le compte de la | Librairie de l'Art Indépendant | 11, rue de la Chaussé-d'Antin, 11 | Paris | , reverse blank, followed by one blank leaf.

Signatures:—[i] (2 leaves), 1 to 5 (5 sheets of 8 leaves) and 6 (4 leaves); smooth wove paper, all edges uncut.

Bright purple paper wrappers lettered in silver on the front side (OSCAR WILDE at the top; SALOMÉ in the middle; the device from the title-page at the foot).

Published February 22, 1893; the edition consisting of 600 copies (500 for sale).

The dedication [p. 5] reads:—

A mon Ami
PIERRE LOUŸS

[349]

The same.

Fifty copies on *Van Gelder* hand-made paper (7¾ by 5¾ in.), the collation of the book and the wrappers being in all respects identical with the edition described above; price 10s. 6d. net.

NOTE ON SALOMÉ

Salomé was being rehearsed in June 1892 for production at the Palace Theatre, London, by Madame Sarah Bernhardt (with M. Albert Darmont as Herod) when the Lord Chamberlain withheld his licence on the ground that the play introduced biblical characters. In an interview published at the time, the author expressed himself as follows:—

"Personally to have my *première* in Paris instead of in London is a great honour, and one that I appreciate sincerely. The pleasure and pride that I have experienced in the whole affair has been that Madame Sarah Bernhardt, who is undoubtedly the greatest artist on any stage, should have been charmed and fascinated by my play and should have wished to act it.

"Every rehearsal has been a source of intense pleasure to me. To hear my own words spoken by the most beautiful voice in the world has been the greatest artistic joy that it is possible to experience. So that you see, as far as I am concerned, I care very little about the refusal of the Lord Chamberlain to allow my play to be produced. What I do care about is this—

OSCAR WILDE

SALOMÉ

DRAME EN UN ACTE



PARIS
LIBRAIRIE DE L'ART INDÉPENDANT
11, RUE DE LA CHAUSSÉE-D'ANTIN, 11

LONDRES
ELKIN MATHEWS et JOHN LANE
THE BODLEY-HEAD. VIGO-STREET.

1893

Tous droits réserves

[348]
Facsimile of title-page

that the Censorship apparently regards the stage as the lowest of all the arts, and looks on acting as a vulgar thing. The painter is allowed to take his subjects where he chooses. He can go to the great Hebrew and Hebrew-Greek literature of the Bible and can paint Salomé dancing or Christ on the Cross or the Virgin with her Child. Nobody interferes with the painter. Nobody says, 'Painting is such a vulgar art that you must not paint sacred things.' The sculptor is equally free. He can carve St. John the Baptist in his camel hair, and fashion the Madonna or Christ in bronze or in marble as he wills. Yet nobody says to him, 'Sculpture is such a vulgar art that you must not carve sacred things.' And the writer, the poet—he also is quite free. I can write about any subject I choose. For me there is no Censorship. I can take any incident I like out of sacred literature and treat it as I choose and there is no one to say to the poet, 'Poetry is such a vulgar art that you must not use it in treating sacred subjects.' But there is a Censorship over the stage and acting; and the basis of that Censorship is that, while vulgar subjects may be put on the stage and acted, while everything that is mean and low and shameful in life can be portrayed by actors, no actor is to be permitted to present under artistic conditions the great and ennobling subjects taken from the Bible. The insult in the suppression of *Salomé* is an insult to the stage as a form of art and not to me.

"I shall publish *Salomé*. No one has the right to interfere with me, and no one shall interfere with me. The people who are injured are the actors; the art that is vilified is the art of acting. I hold that this is as fine as any other art, and to refuse it the right to treat great and noble subjects is an insult to the stage. The action of the Censorship in England is odious and ridiculous. What can be said of a body that forbids Massenet's *Hérodiade*, Gounod's *La Reine de Saba*, Rubinstein's *Judas Maccabæus*, and allows *Divorçons* to be placed on any stage? The artistic treatment of moral and elevating subjects is discouraged, while a free course is given to the representation of disgusting and revolting subjects.

"My idea of writing the play was simply this: I have one instrument that I know that I can command, and that is the English language. There was another instrument to which I had listened all my life, and I wanted once to touch this new instrument to see whether I could

Salomé

make any beautiful thing out of it. The play was written in Paris some six months ago, where I read it to some young poets who admired it immensely. Of course there are modes of expression that a Frenchman of letters would not have used, but they give a certain relief or colour to the play. A great deal of the curious effect that Maeterlinck produces comes from the fact that he, a Flamand by race, writes in an alien language. The same thing is true of Rossetti who, though he wrote in English, was essentially Latin in temperament.

"If the Censor refuses *Salomé*,* I shall leave England and settle in France where I will take out letters of naturalization. I will not consent to call myself a citizen of a country that shows such narrowness in its artistic judgment. I am not English. I am Irish—which is quite another thing.

"A few weeks ago I met Madame Sarah Bernhardt at Mr. Henry Irving's. She had heard of my play and asked me to read it to her. I did so, and she at once expressed a wish to play the *title-rôle*. Of course it has been a great disappointment to her and to her company not to have played this piece in London. We have been rehearsing for three weeks. The costumes, scenery and everything have been prepared, and we are naturally disappointed. Still, all are looking forward now to producing it for the first time in Paris, where the actor is appreciated and the stage is regarded as an artistic medium. It is remarkable how little art there is in the work of dramatic critics in England. You find column after column of description, but the critics rarely know how to praise an artistic work. The fact is, it requires an artist to praise art: any one can pick it to pieces. For my own part, I don't know which I despise most, blame or praise. The latter, I think, for it generally happens that the qualities praised are those which one regards with the least satisfaction oneself.

"What makes the Lord Chamberlain's action to me most contemptible—and the only point in which I feel at all aggrieved in the matter—is that he allows the personality of an artist to be presented in a caricature on the stage,† and will not allow the work of that artist

* The decision of the Lord Chamberlain had not been finally announced when part of this interview was given.

† This refers to the production at the Comedy Theatre, on May 19, 1892, of a burlesque of *Lady Windermere's Fan* entitled *The Poet and the Puppets*, a musical travesty by Charles Brookfield and J. M. Glover.

Salomé

to be shown under very rare and very beautiful conditions."

To a representative of a Paris journal, *Le Gaulois,* who interviewed him in London, Wilde said:—

"My resolution is deliberately taken. Since it is impossible to have a work of art performed in England, I shall transfer myself to another fatherland, of which I have long been enamoured. There is but one Paris, *voyez-vous*, and Paris is France.

"It is the abode of artists; nay, it is *la ville artiste.* I adore Paris. I also adore your language. To me there are only two languages in the world: French and Greek. Here people are essentially anti-artistic and narrow-minded. Now the ostracism of *Salomé* will give you a fair notion of what people here consider venal and indecorous.

"To put on the stage any person or persons connected with the Bible is impossible. On these grounds the Censorship has prohibited Saint-Saens's *Samson et Delila* and Massenet's *Hérodiade.* Racine's superb tragedy of *Athalie* cannot be performed on an English stage. Really, one hardly knows whether the measure is the more hateful or ridiculous.

"Of course, I do not deny that Englishmen possess certain practical qualities; but, as I am an artist, these qualities are not those which I can admire. Moreover, I am not at present an Englishman. I am an Irishman, which is by no means the same thing.

"No doubt, I have English friends to whom I am deeply attached; but as to the English, I do not love them. There is a great deal of hypocrisy in England which you in France very justly find fault with.

"The typical Briton is Tartuffe seated in his shop behind the counter. There are numerous exceptions, but they only prove the rule."

The following letter from the Manager of the Librairie de l'Art Indépendant gives particulars about the publication of *Salomé* in Paris:—

Paris, le 23 Déc. 1892.

Monsieur,

J'ai remis à M. Marcel Schwob, qui vous les fera parvenir après corrections de sa main, les épreuves nouvelles de "Salomé." Les suppressions nombreuses faites par vous occasionnent des *blancs* qui disparâitront au tirage mais que l'imprimeur a laissés, provisoirement, pour ne pas refaire toute la mise en page que de nouvelles

Salomé

suppressions de votre part démolirait de rechef : ce pour vous éviter d'inutiles frais supplémentaires s'ajoutant à ceux déjà engendrés par vos *corrections d'auteur.*

Le prix de 400 francs que je vous ai fait, lors de votre passage à Paris, se référait à un tirage à 500 exemplaires ordinaires plus 50 exemplaires sur Hollande : pour le 100 en sus que vous demandez, il faut compter sur une augmentation de 50 francs, soit 450 au total, non compris le montant des corrections d'auteur que je connaitrai qu'avec votre bon-à-tirer.

En raison de l'augmentation très notable du tirage qui m'oblige à faire immédiatement de gros debours pour le papier ; et aussi, à cause d'un à-compte que j'ai du verser à l'imprimeur pour l'indemniser de l'immobilisation prolongée de son matériel, je vous prie de m'envoyer un supplément de provision soit 200 francs qui reprèsent l'écart entre la somme que vous m'avez versée, déjà, et le montant de mon évaluation des frais actuels entrainés par la confection de votre volume.

Croyez, Monsieur, à mes meilleurs sentiments.

E. BAILLY.

Pierre Louÿs, the poet, to whom the play is dedicated sent the following sonnet to the author of *Salomé* :—

SALOMÉ.

à Oscar W.

A travers le brouillard lumineux des sept voiles
La courbe de son corps se cambre vers la lune
Elle se touche avec sa chevelure brune
Et ses doigts caressants où luisent des étoiles.

*

Le rêve d'être un paon qui déploierait sa queue
La fait sourire sous son éventail de plumes
Elle danse au milieu d'un tourbillon d'écumes
Où flotte l'arc léger de son écharpe bleue.

*

Presque nue, avec son dernier voile, flot jaune,
Elle fuit, revient, tourne, et passe. Aubord du thrône
Le tètraque tremblant la supplie et l'appelle,

*

Fugitive, qui danse avec des roses soires
Et traîne dans le sang avec ses pieds barbares
L'ombre terrible de la lune derrière elle.

PIERRE.

Cartoons of Wilde appeared at this time in (i) *Pall Mall Budget,* June 30, 1892, p. 947, by F. C. G[ould], "Monsieur Vilde," a French abbé ; (ii) *Punch,* July 9, 1892, p. 1, "A Wilde Idea. Or, More Injustice to Ireland!" representing him as a French conscript (by J. B[ernard] P[artridge]), reprinted in *The Bystander,* December 14, 1910 ; (iii) Cassell's Christmas Annual, *Yule Tide,* 1892, p. 13, "Oscar and the Lord Chamberlain" (by Harry Furniss).

Salomé

The Spectator, July 9, 1892, p. 64, published *Lines to Our New Censor*:—

> And wilt thou, Oscar, from us flee,
> And must we, henceforth, wholly sever?
> Shall thy laborious *jeux-d'esprit*
> Sadden our lives no more for ever?

and four more stanzas in the same vein, signed "W. W." which were reprinted in *Lachrymæ Musarum and other Poems* by William Watson (Macmillan, 1892),* pp. 48-49. Wilde retorted: "There is not enough fire in William Watson's poetry to boil a tea-kettle."

See also "LINES *To One about to become a French Subject*" in *The National Observer*, July 2, 1892, p. 162.

The Silver Domino (1892), the authorship of which is usually attributed to Marie Corelli, has, on p. 346:—

> Desert us not, O Wilde, desert us not,
> Because the Censor's "snub" "Salomé" got,
>
> Still let thy dwelling in our centre be;
> England would lose all splendour, losing thee!
> Spare us, great Oscar, from this dire mischance!
> We'll perish ere we yield thee up to France!

The play was announced in Mathews & Lane's catalogue, 1892-1893, as follows:—

Wilde (Oscar).

SALOMÉ. Tragédie en un Acte. Par OSCAR WILDE. First Edition limited to 600 copies (500 of which are for sale) for Paris and London. 8vo, 5s. net.

[*In the Press.*

*** *Salomé has been accepted by Madame Sarah Bernhardt. but as is well known, the Lord Chamberlain refused the licence.*

Of Mr. Oscar Wilde's Salomé: Drame en un acte (Elkin Mathews and John Lane), we are constrained to express an equally unfavourable opinion. This is the play, written for Mme. Sarah Bernhardt, which the Lord Chamberlain declined to license for performance in this country. It is an arrangement in blood and ferocity, morbid, bizarre, repulsive, and very offensive in its adaptation of scriptural phraseology to situations the reverse of sacred. It is not ill-suited to some of Mme. Bernhardt's dramatic genius, and it is vigorously written in some parts. As a whole it does credit to Mr. Wilde's command of the French language, but we must say that the opening scene reads to us very like a page from one of Ollendorff's exercises. (*Times*, February 23, 1893.)

* In a fifth impression of *Lachrymæ Musarum*, issued in March 1896, during Wilde's imprisonment, the stanzas were omitted, it would be charitable to suppose out of sympathy for a fallen comrade in letters.

Salomé

Wilde replied in a letter published March 2 :—

To the Editor of *The Times*.

Sir,—

My attention has been drawn to a review of Salome which was published in your columns last week. The opinions of English critics on a French work of mine have, of course, little, if any, interest for me. I write simply to ask you to allow me to correct a misstatement that appears in the review in question.

The fact that the greatest tragic actress of any stage now living saw in my play such beauty that she was anxious to produce it, to take herself the part of the heroine, to lend to the entire poem the glamour of her personality, and to my prose the music of her flute-like voice—this was naturally, and always will be, a source of pride and pleasure to me, and I look forward with delight to seeing Mme. Bernhardt present my play in Paris, that vivid centre of art, where religious dramas are often performed. But my play was in no sense of the words written for this great actress. I have never written a play for any actor or actress, nor shall I ever do so. Such work is for the artisan in literature,—not for the artist. I remain, Sir, your obedient servant,

OSCAR WILDE.

Its suppression by the Censor was perfectly ridiculous and absolutely inevitable. The Censor is the official mouthpiece of Philistinism. (William Archer in *Black and White*, March 11, 1893.)

We leave our readers to form their own opinion as to the prohibition of the Lord Chamberlain to license the performance of "Salomé" on the English stage. (*Westminster Budget*, March 10, 1893.*)

See also a review (attributed to Justin Huntly McCarthy) in *The Pall Mall Gazette*, February 27, 1893.

The first performance of *Salomé* was on February 11, 1896 (when the author was still in prison) at the Théâtre de L'Œuvre, Paris, M. A.-F. Lugné-Poë, the director of the theatre, playing the part of Herod. Others in the cast were Max Barbier (Iokanaan), Laumonier (Tiggelin), Desfontaines; Lina Munte (Salomé), Gina Barbieri (Herodias) and Suzanne Auclaire.

*The article is headed "Mr. Wilde's Forbidden Play." It is illustrated with two portraits, "Oscar in Two Editions," one "The American," from a photograph taken by Sarony in New York in 1882, the other "Fin de Siécle—English," from a photograph by Downey of Ebury Street, taken May 23, 1889.

Salomé

Later productions include the following:—

November 15, 1902. Berlin: Kleines Theater (Max Reinhardt).

May 10 and 13, 1905. London: Bijou Theatre, Archer Street (New Stage Club).

November 13-16, 1905. New York: Berkeley Lyceum (Progressive Stage Society).

December 9, 1905. Dresden: Königliches Operahaus (Richard Strauss).

June 20, 1906. London: National Sporting Club (Literary Theatre Society).

November 15, 1906. New York: Astor Theatre (Mercedes Leigh).

January 22, 1907. New York: Metropolitan Opera House (Strauss).

March 25, 1907. Brussells: Théâtre de la Monnaie (Strauss, in French).

May 7, 1907. Paris: Théâtre Châtelet (Strauss).

January 28, 1909. New York: Manhattan Opera House (Strauss, in French).

April 22, 1910. Paris: Gaiété, Théâtre-Lyrique-Municipal (Marriotte).

December 8, 1910. London: Covent Garden. Beecham Opera Company (Strauss).

February 27, 28, 1911. London: Court Theatre (New Players).

June 14, 1912. Paris: Théâtre Châtelet (Glazonouf and Léon Bakst).

Performances have taken place also at Breslau, Budapest, Cologne, Dusseldorf, Elberfeld, Hamburg, Leipzig, Mannheim, Mayence, Milan, Munich, Nuremburg, Prague, Rome, Stettin, Stuttgart, Turin, Vienna, Weimar, etc., etc.

For Methuen's First Collected Edition, 1908, see No. 423.

For Methuen's Second Collected Edition, 1909, etc.,* see No. 522.

English Versions of Salomé

[350]

SALOME | A TRAGEDY IN ONE | ACT: TRANSLATED | FROM THE FRENCH | OF OSCAR WILDE: | PICTURED BY | AUBREY

* This contains (pp. 93-109) a bibliographical list (by Walter Ledger) of over forty translations and reprints of *Salomé*.

Salomé

BEARDSLEY | LONDON: ELKIN MATHEWS | & JOHN LANE | BOSTON: COPELAND & DAY | 1894 |

Small 4to (8¼ by 6 in.); pp. xii+67; price 15s. net.

Collation:—One blank leaf; half-title, on reverse being: *Of this edition* 500 *copies have been printed* | *for England* |, 1 leaf; title-page, on reverse being, Edinburgh: T. and A. Constable, Printers to Her Majesty | , 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; List of the Pictures, reverse blank, 1 leaf; text of the play, 34 leaves, on the reverse of the last leaf being the printers' imprint in three lines with the date MDCCCXCIV below.

Signatures:—[*a*] (6 leaves), A to H (8 sheets of 4 leaves) and E [misprint for I] (2 leaves); smooth wove paper, all edges uncut.

At the end a 16-page catalogue of the publishers (dated January 1894), on the reverse of the last leaf of which the imprint of the printers is repeated with their device above, is followed by one blank leaf, forming a duplicate end-paper.

On p. 13 of this catalogue the English version of *Salomé* is announced as follows:—

WILDE (OSCAR).

SALOME: A Tragedy in one Act done into English. With 11 Illustrations, title-page, and Cover Design by AUBREY BEARDSLEY. 500 copies. Small 4to. 15s. net.

Also 100 copies larger paper. 30s. net. [*Shortly.*

Rough blue canvas boards, gilt, stamped on both sides with a design by Beardsley; lettered on the back: SA | LO | ME | OSCAR WILDE | · | LONDON | & | BOSTON | 1894 |.

Published February 9, 1894.

The dedication [p. vii] reads:—

TO MY FRIEND
LORD ALFRED BRUCE DOUGLAS
THE TRANSLATOR OF
MY PLAY

Salomé

On [p. xi] is the following:—

LIST OF THE PICTURES BY AUBREY BEARDSLEY

1. The Woman in the Moon	[*Facing title-page*	
2. The Peacock Skirt	[,, *page* 2	
3. The Black Cape	[,, ,, 8	
4. A Platonic Lament	[,, ,, 16	
5. Enter Herodias	[,, ,, 24	
6. The Eyes of Herod	[,, ,, 32	
7. The Stomach Dance	[,, ,, 40	
8. The Toilette of Salome	[,, ,, 48	
9. The Dancer's Reward	[,, ,, 56	
10. The Climax	[,, ,, 64	

The border designs on the title-page and on the page containing the list of pictures and the colophon on the last leaf of the text [p. 67] are also by Beardsley.

The plates are printed on glazed paper from line blocks engraved by C[arl] H[entschel], the frontispiece being protected by a tissue guard-paper. Nos. 1, 4, 5 and 6 contain caricatures of Wilde. An earlier version of No. 10 ("Salomé with the Head of John the Baptist"), with the legend *J'ai baisé ta bouche, Iokanaan, j'ai baisé ta bouche,* appeared in the first number of *The Studio,* April 1893. Two drawings and a cover design prepared for this edition were cancelled and others were "bowdlerised"; but all were published in the Bodley Head edition of 1907 (No. 355).

[351]

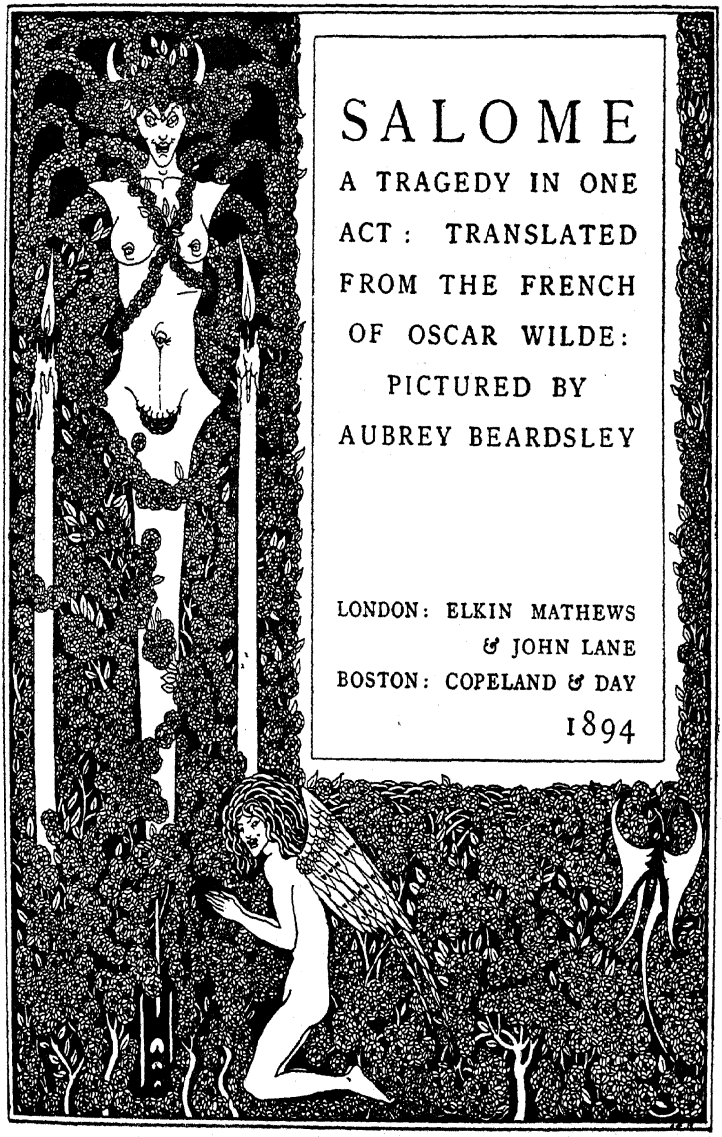
The same.

Small 4to (8½ by 6½ in.); pp. viii+67; price 30s. net.

Collation:—One blank leaf; half-title, on reverse being: *Of this edition* 100 *copies have been printed* | *for England* |, 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; text of the play, 34 leaves, on the reverse of the last leaf being the printers' imprint, followed by a 16-page catalogue and one blank leaf as in the edition described above.

Signatures:—[*a*] and A to H (9 sheets of 4 leaves) and I (2 leaves); smooth wove paper, all edges uncut.

Green silk boards, gilt, with lettering and designs as in the ordinary edition.



[350]

Reduced facsimile of title-page

Salomé

The title-page, facing the frontispiece with a tissue guard-paper between, the List of the Pictures, inserted between the last preliminary leaf [p. viii] and the first page of text [p. 1] and the other full-page illustrations are printed on Japanese vellum.

[352]

SALOME | A TRAGEDY IN ONE ACT | TRANSLATED FROM THE | FRENCH OF OSCAR WILDE | LONDON: JOHN LANE, THE BODLEY HEAD | NEW YORK: JOHN LANE COMPANY, MCMVI |

Royal 16mo (6¼ by 5 in.); pp. vi+66; price 2s. 6d. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being the imprint: Wm. Clowes & Sons, Limited, Printers, London, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; text of the play, 33 leaves.

Signatures:—[A] (3 leaves), B to E (4 sheets of 8 leaves) and F (1 leaf); wove paper, top edges gilt, sides uncut.

Grey paper boards printed in dark green with the design used in No. 350 for the List of Pictures by Aubrey Beardsley; loose outer wrappers of bright orange with the same lettering and design printed in dark blue.

[353]

The same: dated MCMVIII.

[354]

The same: dated MCXI.

[355]

SALOME | A TRAGEDY IN ONE ACT: TRANS- | LATED FROM THE FRENCH OF | OSCAR WILDE, WITH SIXTEEN | DRAWINGS BY AUBREY BEARDSLEY | LONDON: JOHN LANE, THE BODLEY HEAD | NEW YORK: JOHN LANE COMPANY, MCMVII | [September 1906]

Fcp 4to (8½ by 6¾ in.); pp. xx+66; price 10s. 6d. net.

Collation:—Two preliminary blank leaves; half-title, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; A Note on "Salomé." (signed Robert Ross), 3 leaves; second half-title, reverse blank, 1 leaf; text of the play, 33 leaves, followed by 1 leaf of publisher's announcements.

Salomé

The imprint, Wm. Clowes & Sons, Ltd., Printers, London. | appears at the foot of the last page of text.

Signatures:—[A] and B to E (5 sheets of 8 leaves) and F (2 leaves); hand-made paper, top edges gilt, sides uncut.

Green linen boards stamped on the front side in gilt with SALOME | BY | OSCAR WILDE | and a design by Beardsley prepared for the 1894 edition (No. 350) but not used; along the back the title and author's name are given in one line; loose outer wrappers of bright orange, printed in green with the lettering and design of the cover.

All the illustrations are printed on Japanese vellum from new plates.

Between the last preliminary leaf [p. xx] and p. 1 of text are inserted two leaves, on the front of the first being the Cast of the Performance of *Salomé* as represented in England for the first time by the New Stage Club on May 10 and 13, 1905; on the inside of the two leaves (the reverse of the second one being blank) is a facsimile reproduction of the play-bill of the first production of the Operatic Version by Richard Strauss at the Königliches Operahaus, Dresden, on December 9, 1905.

Facing p. xviii is the following:—

LIST OF THE PICTURES
BY AUBREY BEARDSLEY.

1.	The Woman in the Moon	[*Facing title-page*]
2.	Title Page [Altered in the edition of 1894]	[Reckoned as pp. vii-x, and inserted between [p. vi] and [p. xi]]
3.	Cover Design [Suppressed in the edition of 1894]	
4.	List of the Pictures	[*Facing page* xviii]
5.	The Peacock Skirt	[,, ,, 2]
6.	The Black Cape	[,, ,, 8]
7.	A Platonic Lament	[,, ,, 16]
8.	John and Salomé [Suppressed in the edition of 1894]	[,, ,, 20]
9.	Enter Herodias [Altered in the edition of 1894]	[,, ,, 24]
10.	The Eyes of Herod	[,, ,, 32]

Salomé

11. The Stomach Dance [*Facing page* 40]
12. The Toilette of Salomé.—I. [,, ,, 48]
13. The Toilette of Salomé.—II. [,, ,, 50]
[Suppressed in the edition of 1894]
14. The Dancer's Reward [,, ,, 56]
15. The Climax [,, ,, 64]
16. Cul de Lampe [,, ,, 66]
[Printed on the last page of text in the edition of 1894]

The English translation is founded on the text of the edition of 1894 with revisions.

[356]

The same: dated MCMXII.

The two preliminary blank leaves are omitted and the book is printed on laid paper, top edges gilt, sides uncut; orange outer wrappers printed in black; price 10s. 6d. net.

The sixteen designs, as given above (No. 355), with an additional one, "Salomé on Settle," all reproduced in the size of the originals (9 by 6½ in.) and printed on Japanese vellum (13½ by 10½ in.) are published in a portfolio by John Lane, price 12s. 6d. net.

Some time after the publication of this portfolio a list of the seventeen plates was printed and issued with the remaining sets.

For Edition uniform with Methuen's Second Collected Edition, see No. 527.

Lady Windermere's Fan, 1893

[357]

LADY WINDERMERE'S FAN | A PLAY | ABOUT A GOOD WOMAN | BY | OSCAR WILDE | LONDON | ELKIN MATHEWS AND JOHN LANE AT | THE SIGN OF THE BODLEY HEAD IN VIGO | STREET MDCCCXCIII |

Small 4to (8¼ by 6 in.); pp. xvi + 132; price 7s. 6d. net.

Collation:—One blank leaf; title-page, on reverse being imprint, Edinburgh: T. and A. Constable, Printers to Her Majesty. | , 1 leaf; Dedication, on reverse being: *Copyright, October* 1893. | *All rights reserved.* | *Entered at Stationers' Hall.* | *Entered at the Library of Congress,* | *Washington, U.S.A.* | , 1 leaf; The Persons of the Play, reverse blank, 1 leaf; The Scenes of the Play, reverse blank, 1 leaf; Cast of the First Production,*

* The date of the first production was February 20, 1892, and not February 22 as here stated.

LADY WINDERMERE'S FAN
A PLAY
ABOUT A GOOD WOMAN
BY
OSCAR WILDE

LONDON
ELKIN MATHEWS AND JOHN LANE AT THE SIGN OF THE BODLEY HEAD IN VIGO STREET MDCCCXCIII

[357]
Facsimile of title-page

Lady Windermere's Fan

reverse blank, 1 leaf; half-title to the Play, reverse blank, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the Play, including half-titles to Acts II to IV, the reverse of each being blank, 66 leaves.

Signatures:—[*a*], *b* and A to Q (18 sheets of 4 leaves) and R (2 leaves); laid paper, all edges uncut.

At the end is a 16-page catalogue of publishers' announcements, dated September 1893, on the reverse of the last leaf of which is the device of the printers with their imprint.

Light brown-red linen boards, gilt, lettered in two lines along the back: Lady Windermere's Fan | by Oscar Wilde | at the top, and Elkin Mathews | and John Lane | at the foot, with four small florets, and with designs by Charles Shannon on both sides.

Published November 9, 1893. [500 copies.]

Wilde's plays were announced in the publishers' catalogue as follows:—

WILDE (OSCAR).

DRAMATIC WORKS, now printed for the first time with a specially designed Title-page and binding to each volume, by CHARLES SHANNON. 500 copies. 7s. 6d. net per vol.

Also 50 copies large paper. 15s. net per vol.

Vol. I. LADY WINDERMERE'S FAN: A Comedy in Four Acts. [*Ready.*

Vol. II. A WOMAN OF NO IMPORTANCE: A Comedy in Four Acts. [*Shortly.*

Vol. III. THE DUCHESS OF PADUA: A Blank Verse Tragedy in Five Acts. [*In preparation.*

The dedication [p. v] reads:—

TO
THE DEAR MEMORY
OF
ROBERT EARL OF LYTTON
IN AFFECTION
AND
ADMIRATION

Robert, first Earl of Lytton, to whom the play was dedicated, died November 24, 1891.

See *The Reminiscences of Lady Dorothy Nevill*, edited by her son, Ralph Nevill. London: Edward Arnold, 1906, p. 278.

Lady Windermere's Fan

[358]

The same.

Fifty copies on hand-made paper (8¾ by 6¾ in.), watermarked with a device and *W S H & Co 1892*; all edges uncut; price 15s. net.

At each end of the book are three blank leaves (watermarked with the device, monogram and name of John Dickinson & Co.), one leaf of which forms the end-paper.

The collation is identical in all other respects with the edition described above (No. 357), except that on the reverse of the blank leaf before the title-page is printed: *Of this edition fifty copies have been printed.*

Yellow buckram boards, gilt, with the lettering and designs of the ordinary small-paper edition.

For Methuen's First Collected Edition, 1908, see No. 425.

For Methuen's Second Collected Edition, 1909, etc., see No. 494.

For Methuen's Shilling Library, 1911, etc., see No. 549.

[359]

LADY WINDERMERE'S FAN. | A PLAY IN FOUR ACTS. | BY | OSCAR WILDE. | ALL RIGHTS RESERVED. ENTERED AT STATIONERS' HALL. | ENTERED AT THE LIBRARY OF CONGRESS, WASHINGTON, U.S.A. | LONDON: | SAMUEL FRENCH, LTD., | PUBLISHERS, | 26, SOUTHAMPTON STREET, | STRAND. | NEW YORK: | SAMUEL FRENCH, | PUBLISHER, | 24, WEST 22ND STREET. | * [N.D.]

Crown 8vo (7¾ by 4¾ in.); pp. 52; wrappers; price 1s. 6d.

Acting edition, with property plot, plan of the stage, etc. The text is unrevised. The front wrapper is inscribed, "The Dramatic Works of Oscar Wilde." Early impressions have "No. 2." in addition.

[359a]

LADY WINDERMERE'S FAN | A PLAY IN FOUR ACTS. | BY | OSCAR WILDE. | SOCIETY OF DRAMATIC CULTURE, | BOSTON, MASS. | 1905. |

This is a fictitious title-page substituted by a London

* A separate acting edition is issued by Samuel French in New York.

bookseller in a number of copies of French's acting edition. Copies were bound in full vellum, gilt, and were sold at a high price to unsuspecting collectors.

[360]

LADY WINDERMERE'S FAN. | A PLAY | IN | FOUR ACTS, | BY | OSCAR WILDE. | ALL RIGHTS RESERVED. | COPYRIGHT, 1893, BY OSCAR WILDE. |

Crown 8vo (7½ by 4¾ in.); [pp. 54.]

Collation:—Title-page, on reverse being Dramatis Personæ, etc., 1 leaf; text of the Play, including half-titles to each Act (the reverse of each being blank), 26 leaves; followed by one blank leaf.

The pages of Act I are numbered [1] to 12; Act II, [1] to 11; Act III, [1] to 9; Act IV, [1] to 9.

Toned paper wrappers printed on the front side in red with the lettering of the title-page as above; all edges cut.

This acting edition was probably prepared for the production of *Lady Windermere's Fan* at Palmer's Theatre, New York City, in February 1893.

In 1899, after the successful publication of two of Wilde's comedies Leonard Smithers announced as "In Preparation" a new edition of *Lady Windermere's Fan* (No. 57 in his list); but the author's death in the following year, or else Smithers's bankruptcy, prevented it. In 1903, however, Smithers issued from "Paris" a reprint of the Bodley Head edition. (See No. 597.)

A manuscript copy in the British Museum is:—

37943. "LADY WINDERMERE'S FAN": Acts i.-iv., first draft, with corrections and additions. Incomplete and differing greatly from the published version. First acted at the St. James's Theatre, 22 [20] Feb. 1892, and printed 1893.
Paper; ff. 110. Quarto.

The manuscripts described below, catalogued in *Two Hundred Books from the Library of Richard Butler Glaenzer*, were sold for $375 and $350 respectively:—

150. WILDE (OSCAR). Lady Windermere's Fan. Original MS. of Act III, *entirely in Wilde's hand*, written in

Lady Windermere's Fan

black ink in a ruled copy-book, 9 inches high by 7⅛ inches wide, with the original covers of blue marbled paper bearing the name of the stationer: Harding, 45 Piccadilly W. There are 16 sheets, 32 unnumbered pages (including the half-sheet, p. 15). The book originally had 8 additional sheets, which have been torn out, but there is every indication that this is the first draft complete as it stands. [*circ.* 1891]

151. WILDE (OSCAR). Lady Windermere's Fan. Act I. Original typewritten MS., with numerous additions and corrections and erasures in pencil by the Author. This copy is on heavy paper, with the names of characters (on the margins) and stage directions, underscored in red ink: with the text on the face of the sheet only. Title-page and page of Dramatis Personæ. Text appears on pp. 2-19 incl. 4to (10½ x 8½ inches), heavy brown covers, bearing the stamp "Mrs. Marshall's Type Writing Office," etc. Title on label. [*Circ.* 1892]

Lady Windermere's Fan * was produced by Mr. George Alexander † at the St. James's Theatre, London, on Saturday evening, February 20, 1892, and ran until July 29. It was then taken into the provinces and brought back to the St. James's on October 31. Revivals at the same theatre were given on January 7, 1902; November 19, 1904; October 14, 1911.

Notices, 1892:—*Black and White* (with illustration), February 27; *Gentleman's Magazine* (by Justin Huntly McCarthy), April; *Graphic* (by W. Moy Thomas), February 27; *Illustrated London News* (by Clement Scott, with portrait), February 27; *Illustrated Sporting and Dramatic*, with cartoons by A[lfred] B[ryan], April 9; *Ludgate Monthly* ("Mr. Oscar Wilde and the Further Teaching of *Lady Windermere's Fan*" written and illustrated by A. Sydney Harvey), September; *Moonshine* (with cartoon), March 5; cartoon by A[lfred] B[ryan], April 16; *Players*, February 23; March 8 ("Blue Button-hole Buffoonery" by Clement Scott) ‡ with illustrations and a portrait of Wilde by Oliver

* The title of the play was announced unofficially as "A Good Woman," the real title being kept a secret until a few days before the play was produced.

† The literary and dramatic rights belong to Sir George Alexander.

‡ "People of birth and breeding don't do such things," etc.

Lady Windermere's Fan

Paque; *Punch* ("A Wilde 'Tag' to a Tame Play") with cartoon by J. B. P[artridge], March 5; *Speaker* (by A. B. W[alkley]),* February 27; *Spectator*, November 26; *Theatre*, April; Sunday papers, February 21; Daily papers, February 22, etc.

In reply to a criticism in *The St. James's Gazette* on February 26, Wilde wrote a letter to the Editor which was published on February 27 under the heading of:—

MR. OSCAR WILDE EXPLAINS.†

To the Editor of *The St. James's Gazette.*

SIR,—Allow me to correct a statement put forward in your issue of this evening to the effect that I have made a certain alteration in my play in consequence of the criticism of some journalists who write very recklessly and very foolishly in the papers about dramatic art. This statement is entirely untrue and grossly ridiculous.

The facts are as follows. On last Saturday night, after the play was over, and the author, cigarette in hand, had delivered a delightful and immortal speech, I had the pleasure of entertaining at supper a small number of personal friends; and as none of them was older than myself I, naturally, listened to their artistic views with attention and pleasure. The opinions of the old on matters of Art are, of course, of no value whatsoever. The artistic instincts of the young are invariably fascinating; and I am bound to state that all my friends, without exception, were of opinion that the psychological interest of the second act would be greatly increased by the disclosure of the actual relationship existing between Lady Windermere and Mrs. Erlynne—an opinion, I may add, that had previously been strongly held and urged by Mr. Alexander.

As to those of us who do not look on a play as a mere question of pantomime and clowning, psychological interest is everything, I determined, consequently, to

* "The man or woman who does not chuckle with delight at the good things which abound in *Lady Windermere's Fan* should consult a physician at once: delay would be dangerous. . . . Of Mr. Oscar Wilde's coming forward at the end, cigarette in hand, to praise his players, like a preface of Victor Hugo, and to commend his own play, 'of which I am sure, ladies and gentlemen, you estimate the merits almost as highly as I do myself,' you will already have read. I am still chortling—for an Oxford playwright an Oxford word—at its exquisite impertinence."

† Reprinted in *Miscellanies*, 1908, pp. 167-169, as ***Lady Windermere's Fan. An Explanation.***

make a change in the precise moment of revelation. This determination, however, was entered into long before I had the opportunity of studying the culture, courtesy, and critical faculty displayed in such papers as the *Referee, Reynolds',* and the *Sunday Sun.*

When criticism becomes in England a real art, as it should be, and when none but those of artistic instinct and artistic cultivation is allowed to write about works of art, artists will, no doubt, read criticisms with a certain amount of intellectual interest. As things are at present, the criticisms of ordinary newspapers are of no interest whatsoever, except in so far as they display, in its crudest form, the Bœotianism of a country that has produced some Athenians, and in which some Athenians have come to dwell.—I am, Sir, your obedient servant,

OSCAR WILDE.

A reply, *Mr. Oscar Wilde Explained*, signed Harold Tame, was published on February 29.

See also *Play-Making*, A Manual of Craftsmanship, by William Archer. London: Chapman & Hall, 1912; chap. xvii, "Keeping a Secret," pp. 234-235.

A burlesque, *The Poet and the Puppets*, by Charles Brookfield, was produced at the Comedy Theatre, London, on May 19, 1892, and afterwards published as:—

THE POET | AND | THE PUPPETS, | A TRAVESTIE SUGGESTED BY | "LADY WINDERMERE'S FAN." | ****** | BY | CHARLES BROOKFIELD, | MUSIC BY | J. M. GLOVER. | ****** | HAVE YOU HEARD THE ARGUMENT? IS THERE NO OFFENCE IN'T? | NO! NO! THEY DO BUT JEST, NO OFFENCE I' THE WORLD. |

Crown 8vo (7¼ by 4¾ in.); pp. 30.

Buff paper wrappers printed in red (as on the title-page) within a double-lined border; sewn.

Printed by Mitchell and Co., 66, Whitcomb Street, Leicester Square, W.C., on wove paper, all edges cut.

Also an edition on large paper printed in brown ink.

The title, *The Poet and the Puppets*, is adapted from Wilde's letter to *The Daily Telegraph*. (See No. 28.)

Charles Hawtrey burlesqued Wilde as the "Poet." In January 1895 Messrs. Brookfield and Hawtrey both had parts allotted to them in Wilde's comedy, *An Ideal Husband*, at the Haymarket.

Lady Windermere's Fan

Charles Brookfield was largely responsible for collecting the evidence which brought about Wilde's downfall a few weeks later. After Wilde's conviction Brookfield and some friends entertained the Marquis of Queensberry at a banquet in celebration of the event.

In revenge for this, some of Wilde's admirers entered a protest at the Prince of Wales's Theatre on the night of Charles Hawtrey's revival of Charles Brookfield's play, *Dear Old Charlie*, on February 20, 1912, shortly after the latter's appointment as joint-reader of plays.

See also *Jimmy Glover His Book* by James M. Glover. London: Methuen, 1911, pp. 19-21.

The Sphinx, 1894

[361]

THE SPHINX BY OSCAR WILDE | [full-page design] | WITH DECORATIONS BY CHARLES RICKETTS | LONDON MDCCCXCIV | ELKIN MATHEWS AND JOHN LANE. AT THE SIGN OF THE BODLEY HEAD. |

Small 4to (8½ by 6¾ in.); [pp. 44 unnumbered]; price 42s. net.

Collation:—Two blank leaves; half-title, on reverse being, The edition of this | book is limited for | England to 200 copies | All rights reserved | , 1 leaf; Dedication, reverse blank, 1 leaf; one leaf, on reverse being title (with design in light red); text, 14 leaves, the reverse of the last leaf being blank; one leaf, on the front of which is the imprint, Ballantyne Press | London & Edinburgh | , reverse blank, followed by two blank leaves.*

[*Signatures*]:—[A] (4 leaves), [B] and [C] (2 sheets of 8 leaves) and [D] (2 leaves); hand-made paper, watermarked *Unbleached Arnold*; all edges uncut.

Full vellum boards, gilt, with designs on the back and on both sides by Charles Ricketts, whose monogram CR appears in the bottom left-hand corner of the front cover, in the bottom left-hand corner of the under cover being the monogram of the binders, Leighton, Son and Hodge.

The design on the title-page is in light red, the lettering above being in black and below in green.

In addition to the title-page design there is a half-page

* Actually there are three blank leaves at each end of the book. At the beginning of the book the third leaf forms the fly-leaf to the end-paper; at the end of the book it is the first of the three blank leaves which is part of the end-paper.

The Sphinx

illustration on the 3rd leaf of the second sheet [B]; and full-page illustrations on the 4th, 5th, 6th and 8th leaves of the same sheet, and on the 1st, 3rd, 6th and 7th leaves of the third sheet [C], making ten in all.

The book is printed throughout in three colours, the running title, THE SPHINX, and the illustrations being in light red; a large decorated initial "I" to the first line of the poem, and twelve fancy initial capital letters, one at the beginning of each section, and the guide words at the foot of each page being in bright green; the text of the poem in black is printed throughout in small capitals, the first letter of each line and the continuation of the first word of each section being in larger capitals.

Published June 11, 1894.

The dedication [p. vii] reads:—

TO
MARCEL SCHWOB
IN FRIENDSHIP
AND
IN ADMIRATION

Reviews, 1894:—*Athenæum*, August 25; *Daily News* ("Mr. Oscar Wilde and Edgar Poe"), June 11; *Pall Mall Budget* (by "The Crier"), June 21; *Pall Mall Gazette* [by W. E. Henley], July 9; *Punch* ("The Minx.—A Poem in Prose." [by Ada Leverson] with a caricature of Ricketts's cover-design by E. T. R[eed]), July 21; etc., etc.

The monsters of the Egyptian room at the British Museum live again in his weird, sometimes repulsive, but all the same stately and impressive lines. The vellum binding, the various symbolic designs, the quaint rubicated initials and the general arrangement of the text, all by Mr. Ricketts' sympathetic art, are most subtly infused by the spirit of the poem. The designs on the cover are particularly striking, and Mr. Ricketts has never made a lovelier thing than the group of maidens clustering round "the moon-horned Io" as she weeps. (*Pall Mall Budget*, June 21, 1894.)

THE SPHINX UP TO DATE.

. . . It is fair to add that the poet's grammar is above the average; that his style is ever on a level with his description of Cleopatra's Anthony as "the huge Proconsul"; that this edition of his book is limited to two hundred copies at fifteen shillings apiece; and that the whole thing is dedicated to M. Marcel Schwob—who deserves a vastly better fate. (*Pall Mall Gazette*, July 9, 1894.)

. . . that amazing poem, *The Sphinx*, which we take leave to think is among the most remarkable works ever penned by human hand. . . . If such lines have not the haunting, magical touch of the true poet, we

know not where to look for it in all English literature. (*Globe*, September 22, 1909.)

Besides the 200 copies for sale in England, fifty additional copies were printed for the Press and for sale in America. The publishers' announcement of the poem in August 1894 reads as follows:—

> **THE SPHINX:** A Poem. By OSCAR WILDE. Decorated throughout in line and colour, and bound in vellum and gold from a design by CHARLES RICKETTS, 250 Copies, £2 2*s.* net; 25 Copies Large Paper, £5 5*s.* net.
>
> *Illustrated Prospectus on application.*

The agents for the book in America, Messrs. Copeland and Day, of Boston, having drawn the attention of the London publishers to the fact that *The Sphinx* did not bear the imprint of the Boston firm, a special label was designed by Charles Ricketts for insertion in the copies for sale in the United States of America.

The large paper copies, described below, were printed afterwards and the imprint of Copeland and Day was added on the title-page.

[362]

THE SPHINX BY OSCAR WILDE | [full-page design] | WITH DECORATIONS BY CHARLES RICKETTS | LONDON MDCCCXCIV | ELKIN MATHEWS AND JOHN LANE. AT THE SIGN OF THE BODLEY HEAD. | BOSTON | COPELAND AND DAY LXIX CORNHILL |

Small 4to (10 by 7½ in.); [pp. 36 unnumbered]; price 10*s.* net.

Collation:—Half-title, on reverse being, The Edition of this | book is limited to | 25 copies | All rights reserved | , 1 leaf; Dedication, reverse blank, 1 leaf; one leaf, on reverse being title; text, 14 leaves, followed by one leaf on the front of which is the imprint, Printed | at | the Ballantyne Press | London | and | Edinburgh | .

[*Signatures*]:—[A] (2 leaves) and [B] and [C] (2 sheets of 8 leaves); hand-made paper, watermarked *Unbleached Arnold* (*Ruskin*), the end-papers being of Dickinson hand-made paper; all edges uncut.

There is a tissue guard-paper between the title-page and the first page of text.

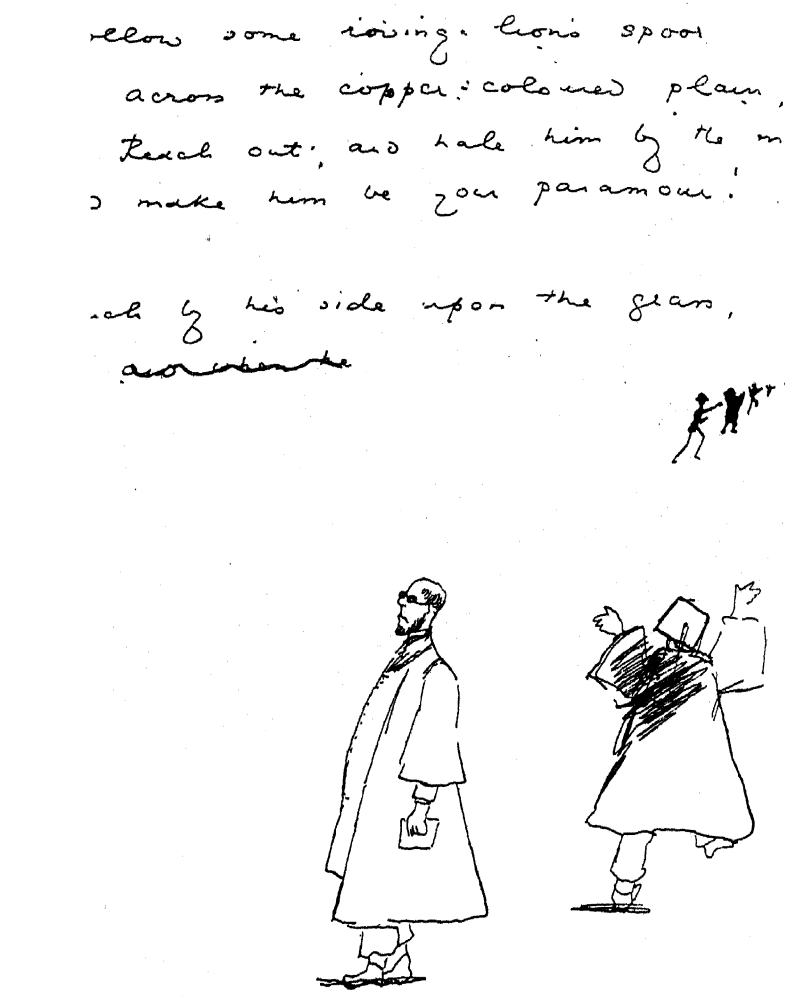
THE SPHINX BY OSCAR WILDE



WITH DECORATIONS BY CHARLES RICKETTS
LONDON MDCCCXCIV
ELKIN MATHEWS AND JOHN LANE . AT THE SIGN OF THE BODLEY HEAD.
BOSTON
COPELAND AND DAY LXIX CORNHILL

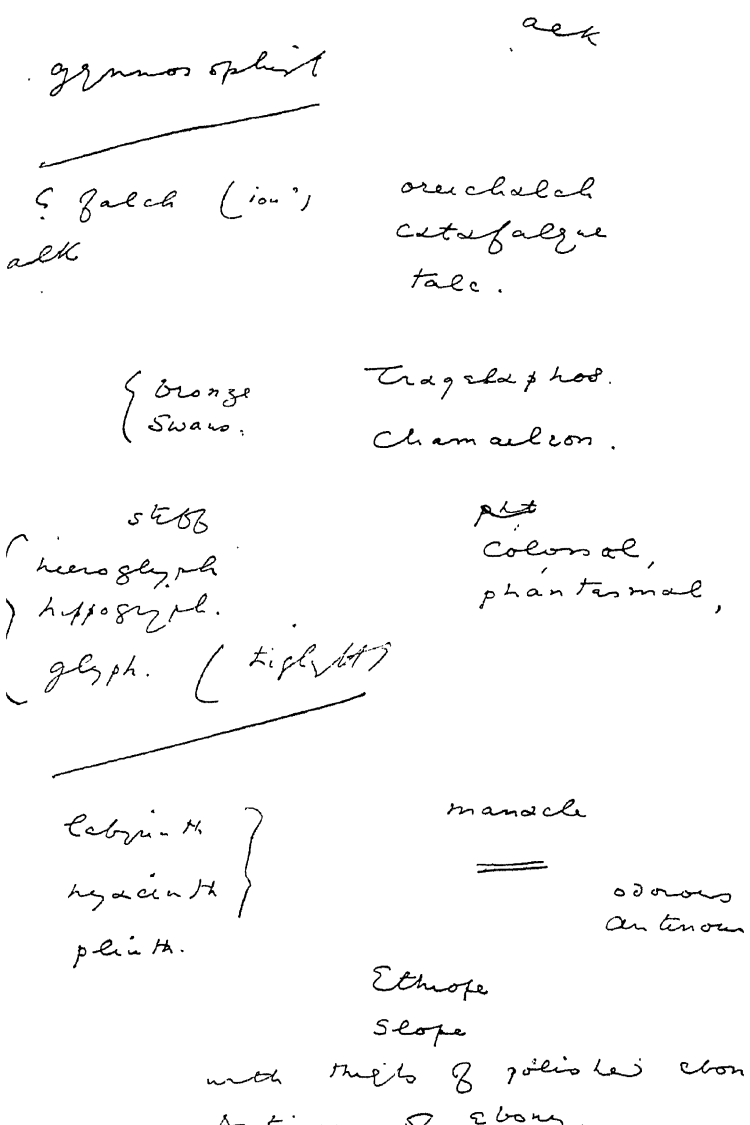
[362]

Reduced facsimile of title-page



THE SPHINX

Reduced facsimile of manuscript



THE SPHINX
Reduced facsimile of manuscript

The Sphinx

With the exceptions here noted, the collation is the same as in the small-paper copies (No. 361) described above.

On both sides of the covers the design by Ricketts is extended by one inch and measures $8\frac{3}{4}$ by $5\frac{3}{4}$ in. The fore edges are folded over, and two tapes are provided to keep the book closed.

This is the first book of the modern revival printed in three colours, red, black, and green: the small bulk of the text and unusual length of the lines necessitated quite a peculiar arrangement of the text; here I made an effort away from the Renaissance towards a book marked by surviving classical traits, printing it in Capitals. In the pictures I have striven to combine . . . those affinities in line work broadcast in all epochs. My attempt there as elsewhere was to evolve what one might imagine as possible in one charmed moment or place. (*Defence of the Revival of Printing* by Charles Ricketts [1909], p. 25.)

That portions of this poem were written as early as the author's Oxford days (1874-1878) seems to be borne out by the leaf of manuscript here reproduced on p. 396, and therefore the lines,

> I have scarcely seen
> Some twenty summers cast their green for autumn's gaudy liveries

may be interpreted literally. The same lines occur in *Ravenna*; and though passages in the Newdigate Prize Poem are in several instances taken from poems written, and in some cases published, before 1878, in no instance is a line from *Ravenna* repeated in a poem admittedly of later date. (See Ernest Newman's article in *The Free Review* for June 1895; letters by Stuart Mason in *The Academy*, February 23, 1907, in *The Evening Standard*, September 13, 1910; and the "Note" by Robert Ross to Lane's edition of *The Sphinx*, 1910, No. 363.)

The manuscript presented by Robert Ross in 1909 to the British Museum is catalogued amongst the Additional Manuscripts as:—

37942. "THE SPHINX," a poem written at Paris in 1883 (Sherard, *Life of Oscar Wilde*, 1906, p. 238) and published in 1894, with decorations by Charles Ricketts. Final *autograph* draft, with designs in pencil for decorations by Ricketts on the verso of ff. 1-5, 7-9. At the end (f. 10) are designs for the cover, etc., of "The Sphinx" and the cover of an edition of the Poems, partly in colours. Presented

The Sphinx

by C. Ricketts to R. Ross, 4 Mar. 1904. *Cf.* f. ii., "This MS. was entirely lost sight of and forgotten for years. It was found again at Richmond in a portfolio containing old Dial manuscripts, proofs, etc., put carefully away, and again forgotten, till it was found in sorting the lumber which had been carted here and put in the garret."
Paper; ff. ii + 14. Bound in green morocco. 10 in. × 15 in.

The two lots described below were sold at Sotheby's on July 27, 1911, for £143 to Bernard Quaritch :—

205 THE SPHINX, MS. on 4½ pp. folio and 2 pp. 4to, an early draft of the poem. About 20 stanzas are complete, some of which survive unchanged in the printed version, while others are altered and others again entirely suppressed. On one page there is a pen-and-ink sketch of an early Victorian lady between two dandies, and on several pages there are notes of rhymes, some of which—as *tragelaphos* and *sarcophagos*—were used, while others—as *quartz* and *warts*—seem to be intentionally comic.

206 The Sphinx, typewritten draft, 4 pp. folio, with manuscript corrections by Oscar Wilde.
This draft runs consecutively, and forms a complete poem, but in the printed version a number of stanzas have been added, chiefly in the description of Ammon. There are also many verbal differences between the two versions.

Several other manuscript versions exist, all being incomplete. The author is reported to have said that he "hesitated to publish *The Sphinx* as it would destroy domesticity in England."

The Sphinx is included by permission of Mr. John Lane, the owner of the copyright, in Methuen's editions of the *Poems*, 1908, pp. 289-310; 1909, etc., pp. 247-268.

[363]

THE SPHINX | : : BY OSCAR WILDE : : | LONDON : JOHN LANE, THE BODLEY HEAD | NEW YORK : JOHN LANE COMPANY. MCMX | [August]
Royal 16mo (6¼ by 5 in.); pp. 46; price 2s. 6d. net.

The Sphinx

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse, Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh | , 1 leaf; Dedication, reverse blank, 1 leaf; Note by Robert Ross, dated April 19, 1910, reverse blank, 1 leaf; text, 19 leaves, followed by one leaf of publisher's announcements.

Signatures:—[A] to C (3 sheets of 8 leaves); wove paper; all edges uncut.

Pale blue paper boards, printed in dark green with a design on the front side by Charles Ricketts. Loose outer wrappers of bright orange with the same lettering and design printed in dark blue.

The last two stanzas have been set to music under the title of *False Sphinx* in "Two Songs" by Henry C. ff. Castleman (Weekes & Co.), 1913.

A Woman of No Importance, 1894

[**364**]

A | WOMAN OF NO IMPORTANCE | BY | OSCAR WILDE | LONDON | JOHN LANE AT THE SIGN OF THE | BODLEY HEAD IN VIGO STREET | MDCCCXCIV |

Small 4to (8¼ by 6 in.); pp. xvi + 154; price 7s. 6d. net.

Collation:—One blank leaf; title-page, on reverse being imprint, Edinburgh: T. and A. Constable, Printers to Her Majesty | , 1 leaf; Dedication, on reverse being: *Copyright, September* 1894. | *All rights reserved.* | *Entered at Stationers' Hall.* | *Entered at the Library of Congress,* | *Washington, U.S.A.* | , 1 leaf; The Persons of the Play, on reverse being: *Of this edition* 500 *copies have been printed* | , 1 leaf; The Scenes of the Play, reverse blank, 1 leaf; Cast of the First Production, reverse blank, 1 leaf; half-title to the Play, reverse blank, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the Play, including half-titles to Acts II to IV, the reverse of each being blank, 77 leaves; followed by one leaf, on the front of which is the imprint, Edinburgh | T. and A. Constable | Printers to Her Majesty | MDCCCXCIV | , reverse blank.

Signatures:—[*a*], *b* and A to T (21 sheets of 4 leaves) and U (2 leaves); laid paper; all edges uncut.

At the end is a 16-page catalogue of publishers'

A

WOMAN OF NO IMPORTANCE

BY

OSCAR WILDE

R. T. Ross
from the
Author

LONDON
JOHN LANE AT THE SIGN OF THE
BODLEY HEAD IN VIGO STREET
MDCCCXCIV

[364]
Facsimile of title-page

A Woman of No Importance

announcements, dated March 1894, on the reverse of the last leaf of which is the device of the printers with their imprint.

Light brown-red linen boards, gilt, lettered in twelve lines on the back: A | Woman | of | No | Import- | ance | by | Oscar | Wilde | The | Bodley | Head |, with designs by Charles Shannon on both sides.

The format and get-up of the volume is similar to *Lady Windermere's Fan.*

The first proofs of the title-page bore the imprint of Elkin Mathews and John Lane as in *Lady Windermere's Fan.* The partnership was dissolved in August 1894, Wilde's works being assigned by arrangement to Mr. John Lane.

Published October 9, 1894.

The dedication [p. v] reads:—

TO
GLADYS
COUNTESS DE GREY*

[365]

The same.

Fifty copies on hand-made paper (8¾ by 6¾ in.) watermarked *W S H & Co 1893*; all edges uncut; price 15s. net.

The collation is identical in all respects with the edition described above (No. 364) except that on the reverse of the fourth preliminary leaf [p. viii] is printed: *Of this edition* 50 *copies have been printed*; and the publisher's catalogue is omitted at the end of the book.

The end-papers are of Dickinson hand-made paper.

Yellow buckram boards, gilt, with the lettering and designs of the ordinary small-paper edition.

For Methuen's First Collected Edition, 1908, see No. 427.

For Methuen's Second Collected Edition, 1909, etc., see No. 497.

The manuscripts in the British Museum are:—

37944. "MRS. ARBUTHNOT," † afterwards entitled "A Woman of No Importance." First draft, with many corrections and additions. Gerald Arbuthnot is named

* Became Marchioness of Ripon in 1909

† It was not intended to call the play *Mrs. Arbuthnot.* This title was given in the manuscript sent to be typewritten in order to prevent the real title of the play being announced prematurely.

A Woman of No Importance

Aleck in Acts i.-iii., but Gerald in Act iv.; Hester is named Mabel throughout. First acted at the Haymarket Theatre, 19 Apr. 1893, and printed in 1894. Paper; ff. 210. Quarto.

37945. "MRS. ARBUTHNOT": two typed versions with *autograph* corrections, the second (f. 92) being nearer to the final printed version. At f. 92 is a suggested cast,* differing considerably from the actual cast at the Haymarket Theatre, 19 Apr. 1893. Aleck is named Gerald in Acts iii.-iv.; Hester is named Mabel throughout, but at f. 92b is the query, "? Ruth. some nice New England name—Mary."
Paper; ff. 178. Quarto.

[366]

A | WOMAN OF NO IMPORTANCE, | BY | OSCAR WILDE. | LONDON —— | ELKIN MATHEWS AND JOHN LANE AT | THE SIGN OF THE BODLEY HEAD IN | VIGO STREET, MDCCCXCIV. |

Crown 8vo ($7\frac{1}{4}$ by $4\frac{3}{4}$ in.); pp. iv+102.

Collation:—Title-page, on reverse being Scenes of the Play, 1 leaf; Persons of the Play, on reverse being Cast of the original production at the Haymarket Theatre, LONDON —— | ELKIN MATHEWS AND JOHN LANE AT |

Orange paper wrappers printed on the front side in black with the lettering of the title-page as above, on reverse being the Dedication: TO | GLADYS | COUNTESS DE GREY. | ; on the reverse of the back wrapper is: Jos. A. Walter, Book and Job Printer, 408 Second Ave., New York.

Fifteen copies were printed, September 20-25, 1894, for the production of the play in New York.

A Woman of No Importance was produced by Mr. Herbert Beerbohm Tree† at the Haymarket Theatre, London, on Wednesday evening, April 19, 1893, and ran until August 16.‡ It was revived at His Majesty's Theatre on May 22, 1907.

* Not in Wilde's writing.

† The dramatic rights of this play belong to Sir Herbert Beerbohm Tree and Mr. Robert Ross; the literary rights to Mr. Robert Ross, as administrator of the Oscar Wilde Estate.

‡ With a break of three nights (July 20-22), when Ibsen's *An Enemy of the People* was performed.

A Woman of No Importance

Notices, 1893:—*Black and White*, *Graphic* (by W. Moy Thomas), *Illustrated London News*, all with illustrations, April 29; *Illustrated Sporting and Dramatic* ("A Play of No Importance") with cartoons by A[lfred] T[hompson], May 6; *Punch* ("A Work of Some Importance") with cartoon, May 6; *Theatre*, June ("To Oscar Wilde, Esq., by the Candid Friend," and "Condensed Dramas, No. II, *A Woman of No Importance*," by W. R. W.); March 1894 ("New Views of Mr. Oscar Wilde," by Percival H. W. Almy); *Westminster Budget* (with illustrations), April 28; *World* (by W[illiam] A[rcher]), April 26; Daily papers, April 20; Sunday papers, April 23; etc., etc.

"It is not his wit, then, and still less his knack of paradox-twisting, that makes me claim for him a place apart among living dramatists. It is the keenness of his intellect, the individuality of his point of view, the excellence of his verbal style, and above all the genuinely dramatic quality of his inspirations. I do not hesitate to call the scene between Lord Illingworth and Mrs. Arbuthnot at the end of the second act of this play the most virile and intelligent—yes, I mean it, the most intelligent—piece of English dramatic writing of our day." (*World*, April 26; reprinted in *The Theatrical 'World' for 1893*. Walter Scott, 1894.)

The Soul of Man [*Under Socialism*], *1895*

[367]

THE SOUL OF MAN | BY OSCAR WILDE | [printers' device of three florets] | LONDON: PRIVATELY PRINTED | MDCCCXCV. |

Small 4to (8½ by 6½ in.); pp. iv+98.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse, *Reprinted from the* FORTNIGHTLY REVIEW *by* | *kind permission of the Proprietors.* | , 1 leaf; text, with head-piece and tail-piece, 49 leaves, followed by one leaf on the front of which is the device and imprint of the Chiswick Press, where the edition (50 copies) was printed, May 30, 1895.

Signatures:—[*a*] (2 leaves), B to G (6 sheets of 8 leaves) and H (2 leaves); laid paper, all edges uncut.

Light brown paper wrappers printed on the front side only, with lettering and designs of the title-page in red.

Published by Arthur L. Humphreys at 187 Piccadilly.

On p. 36 of this edition, and in all Humphreys's later editions, the word "occasional" is omitted in the sentence: "a community is infinitely more brutalized by the habitual employment of punishment, than it is by the occasional occurrence of crime."

THE SOUL OF MAN BY OSCAR WILDE

LONDON: PRIVATELY PRINTED
MDCCCXCV.

[367]
Facsimile of title-page

The Soul of Man [Under Socialism]

First published as *The Soul of Man Under Socialism* in *The Fortnightly Review,* February 1891. (See No. 52.)

Reprinted in *Sebastian Melmoth.* (See No. 633.)

For Methuen's First Collected Edition, 1908, see No. 435.

See also *Socialism and the Middle Classes* by H. G. Wells in *The Fortnightly Review*, November 1906, pp. 785, etc.

[368]

THE | SOUL OF MAN | LONDON | ARTHUR L. HUMPHREYS | 1907 | [November]

Pott 8vo (6½ by 5 in.); pp. iv+90; price 3s. 6d. net.

Collation:—One blank leaf, on reverse being, THE SOUL OF MAN | BY | OSCAR WILDE; title-page in red and black, reverse blank, 1 leaf; text, 45 leaves, followed by one leaf, on the front of which is, *Reprinted from the 'Fortnightly Review,' | by permission of Messrs Chapman & Hall.* | , reverse blank.

Signatures:—[*a*] (2 leaves), A to E (5 sheets of 8 leaves) and F (6 leaves); white deckle-edged wove paper; top edges gilt, sides uncut.

Cloth boards (various colours); gilt design on front and along the back; green silk book-marker.

[368a]

The same: 1909.

On reverse of title-page is added: *Second Impression.*

[369]

THE | SOUL OF MAN | BY | OSCAR WILDE | WITH A PREFACE BY ROBERT ROSS | LONDON | ARTHUR L. HUMPHREYS | 1912 | [June 19]

Pott 8vo (6¼ by 4⅜ in.); pp. xii+90; price 2s. net.

Collation as in No. 367, except that an extra half-sheet [Signature *b*], pp. v-xi, is added, containing "A Superfluous Note of Explanation" by Robert Ross, which was first published in the shilling edition of 1912 (No. 370).

Top edges cut and not gilt; no silk book-marker.

[370]

THE | SOUL OF MAN | UNDER SOCIALISM | BY OSCAR WILDE | WITH A PREFACE BY ROBERT ROSS | LONDON | ARTHUR L. HUMPHREYS | 187 PICCADILLY, W. | 1912 |

The Soul of Man [Under Socialism]

Fscap 8vo (7 by 5 in.); pp. xii+99; price 1s. net.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, reverse blank, 1 leaf; "A Superfluous Note of Explanation" by Robert Ross, 3 leaves (paged v to x); text, 50 leaves; reverse of last leaf blank.

The half-title, with the headline throughout the book, is THE SOUL OF MAN.

Signatures:—[A] (6 leaves), B to G (6 sheets of 8 leaves), and H (2 leaves); cream laid paper watermarked *Antique de Luxe*; all edges cut.

Blue paper boards, with a red label on the front side lettered in black within a double-lined border: THE SOUL OF MAN | UNDER SOCIALISM | OSCAR WILDE. | and a loose outer wrapper of red paper with the same wording, below which is 1/- | net | .

[370a]

The same: reprinted September 1912.

The Ballad of Reading Gaol, 1898

[371]

THE | BALLAD OF READING GAOL | BY | C.3.3. | LEONARD SMITHERS | ROYAL ARCADE LONDON W | MDCCCXCVIII |

Large post 8vo (8¾ by 5½ in.); pp. viii+31; price 2s. 6d. net.

Collation:—Preliminary leaf, on reverse being: *Of this Edition eight hundred copies have been printed on hand- | made paper, and thirty copies on Japanese vellum.* | Copyright January 1898 | All rights reserved | Entered at Stationers' Hall | Entered at the Library of Congress | Washington U S A | , 1 leaf; half-title, reverse blank, 1 leaf; title-page, reverse blank, 1 leaf; Dedication, reverse blank, 1 leaf; text, 31 leaves, the reverse of each leaf being blank; followed by one blank leaf.

Signatures:—A to I (9 sheets of 4 leaves); Dutch hand-made paper watermarked *Van Gelder*; all edges uncut.

Printed at the Chiswick Press, but no printers' imprint is shown.

The Ballad of Reading Gaol

Covers of cinnamon colour linen with white linen back, the latter printed in gilt with the title of the poem: The | Ballad | of | Read- | ing | Gaol | .

Published February 13, 1898.

The Dedication [p. vii] reads:—

In Memoriam
C. T. W.
Sometime Trooper of the Royal Horse Guards.
Obiit H. M. Prison, Reading, Berkshire,
July 7th, 1896.

In the first proof sheets an additional dedication was included, of which the following is a facsimile:—

Dedication

When I came out of prison some met me with garments and with spices and others with wise counsel

You met me with love

At Smithers's suggestion this was cancelled.

"C.3.3." was Wilde's number in Reading Gaol, indicating that he occupied Cell 3 on the third landing of Gallery C.

[372]

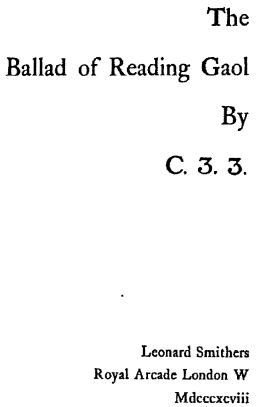
The same.

Of this edition 30 copies were printed on Japanese vellum; price 21s. net.

The collation is identical with that of the ordinary edition described above. On the reverse of the first leaf, below the particulars of the issue is added in handwriting in purple ink by the publisher, "*No. . . . on Japanese vellum.*"

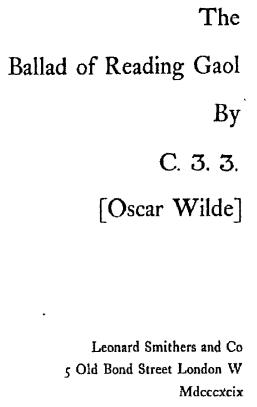
The thirty copies on Japanese vellum and 400 copies of the ordinary edition were printed on January 24, 1898, the remaining 400, completing the first edition, being printed on February 8.

The day of publication as given above was a Sunday, February 13 having been fixed provisionally when it was anticipated that the *Ballad* would appear in *The New York Journal* on that day, as will be seen from Miss


The
Ballad of Reading Gaol
By
C. 3. 3.

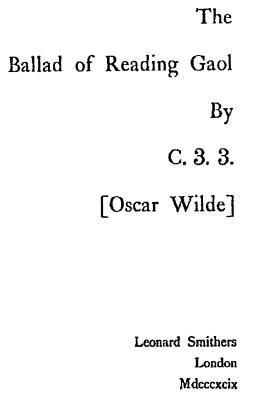
Leonard Smithers
Royal Arcade London W
Mdcccxcviii

[371]
First Edition, 1898


The
Ballad of Reading Gaol
By
C. 3. 3.
[Oscar Wilde]

Leonard Smithers and Co
5 Old Bond Street London W
Mdcccxcix

[378]
Seventh Edition, 1899


The
Ballad of Reading Gaol
By
C. 3. 3.
[Oscar Wilde]

Leonard Smithers
London
Mdcccxcix

[584]
Pirated Edition [1904]

THE BALLAD OF READING GAOL
Reduced facsimiles of title-pages ($8\frac{3}{4}$ by $5\frac{1}{2}$ in.)

To face p. 408

The Ballad of Reading Gaol

Marbury's letters to Smithers given below. When arrangements for securing simultaneous publication in America fell through, the original date for publication in England seems to have been adhered to.

In *The Athenæum*, Saturday, February 12, 1898, appeared the following advertisement occupying a quarter of a page:—

Will be Published on February 13.

THE
BALLAD OF READING GAOL.
BY
C. 3. 3.

Edition consists of 800 Copies, printed on Hand-made Paper and bound in white and cinnamon cloth, and 30 Copies on Japanese Vellum.

Price 2s. 6d. net.
Japanese Vellum Edition, One Guinea net.

LEONARD SMITHERS,
4 and 5, Royal Arcade, Old Bond Street, W.

On Monday, February 14, Smithers entered the work for registration at Stationers' Hall, giving February 13 as the day of publication.

The manuscript * reproduced facing p. 416 includes the first three stanzas of Canto V. The third stanza was cancelled, though some of the lines are used in other parts of the *Ballad*. It reads:—

With front of brass and feet of lead
We tramp the prison yard.
We tramp the slippery asphalte ring
With soul and body marred,
And each man's brain grows sick with hate,
And each man's heart grows hard.

The Ballad of Reading Gaol was begun at the Châlet Bourgeat, Berneval, near Dieppe, in the summer of 1897.

* The whereabouts of the complete manuscript is unknown. 4-pp. folio, giving a part of Canto III, offered by auction in the Haber sale, New York, on December 8, 1909, realised $100.

The Ballad of Reading Gaol

Wilde's letters of this period make frequent mention of it, one of the earliest references being on July 19, when he wrote, "I am still at my poem! Poetry is a difficult art, but I like most of what I have done." To Smithers, on August 4, he wrote, "I hope very much that some day I shall have something that you will like well enough to publish"; and on August 24:

> Will you do me a great favour and have the Poem I send you type-written for me, and bring it over with you on Saturday—or, if you cannot come, send it by Post to Sebastian Melmoth, c/o Hotel Sandwich—Dieppe, where I shall be? I want it done on good paper—*not* tissue paper *—and bound in a brown paper cover. It is not yet finished, but I want to see it type-written. I am sick of my MS." †

Smithers replied as follows:—

4 & 5 Royal Arcade
Old Bond Street
London W
2 Sep. 1897.

Oscar Wilde Esq.

My dear Wilde,

I yesterday sent you back your poem. I showed it to Aubrey and he seemed to be much struck by it. He promised at once to do a frontispiece for it—in a manner which immediately convinced me that he will never do it. He has got tired already of "Mlle de Maupin" and talks of "Casanova" instead. It seems hopeless to try and get any connected work out of him of any kind.

I left Conder on Tuesday night in a worse state than I have ever yet seen him. He got a small cheque on Tuesday morning and we devoted the whole of Tuesday to spending it. His bill at the Sandwich bar is now colossal.

My leg has become so painful that it is an impossibility for me to walk, our appointment for Rouen must therefore stand another week.

At your convenience send me either the typewritten copy or the MS. of your poem, for me to send you a proof.

Yours very sincerely,

LEONARD SMITHERS.
per F. S. B.

In October Wilde was at Naples, where he added Parts

* Writing to his publisher on May 24, 1898, in reference to the type-writing of a play, he again insisted on "thick good paper—not tissue, as I cannot correct tissue—and one should not waste tissue. So, at least the doctors say. . . . Write to me that you have given up your idea of coming to Paris—then your arrival will be a surprise."

† Glaenzer sale catalogue, New York, 1911, lot 160.

The Ballad of Reading Gaol

V and VI. At the same time he was in need of money and wrote to his publisher * :—

I have heard nothing from Cook yet, but I have no doubt . . . that you have done what I asked you. . . . I am not asking you for an ordinary loan of money at all: I am asking for a small advance on my poem which you are about to publish. When you asked me my terms at Dieppe, I said I would be ready to leave the entire question to you. You said you would give me the entire profits. . . . This offer, I may say, was made before, not after dinner, at the Café des Tribunaux. I said I would not agree to it, as I did not think it fair . . . but that I would take half the profits. This was agreed to.

At that time I proposed to publish first in some paper, but since then I decided not to. . . . Previous publicity would, of course, have damaged your sale. People will not pay half-a-crown for what they can buy for a penny. Why,—I cannot understand. But it is so everywhere, except perhaps at Naples. . . . So after having . . . let you have the virginity of the poem, . . . I don't think I am really asking a great favour in saying that I wish you to advance me £20 on account.

In case you have not yet grasped the idea that an advance of £20 on my poem is really a thing that I have a perfect right to expect on business grounds, pray do so at once.

Application to you for a personal loan may, and, I have no doubt will, follow later on, but up to the present time our relations have been merely the usual ones of poet and publisher, with the usual complete victory for the latter. . . . I also—such is the generosity of my nature— send enclosed four more verses of great power and romantic-realistic suggestion, twenty-four lines in all,† each worth a guinea in any of the market-places for poetry. Will you kindly . . . insert them in Part II of the poem: after

* This letter, dated October 2, 1897, is quoted in *The Story of "The Ballad of Reading Gaol,"* by Richard Butler Glaenzer, in *The Bookman*, New York, June 1911, p. 380. In the Glaenzer sale catalogue, New York, November 28, 1911, lot 161, the date is given as October 9.

† The lines beginning with the last stanza on p. 7,

The oak and elm have pleasant leaves

and ending with the third stanza on p. 8,

For none can tell to what red Hell
His sightless soul may stray.

the sixth stanza—the one ending "had such a sin to pay"? They come in there splendidly and improve Part II, as it was a little too short compared to the others.

Also, I hope you have already written to me on the question of having an illustrated *second* edition of the poem. . . .

And some days later, October 19:—

As an edition of 500—of which 100 will go to the press, authors, etc., practically—will only just pay expenses, and leave me £20 in your debt—I now think it would be better after all to publish the poem in a paper. It is too long for the *Chronicle*. . . . —— —— has been so offensive to me and about me that I do not think negotiations possible with him. . . . My idea is *Reynolds's*. . . . It circulates widely among the criminal classes—to which I now belong—so I shall be read by my peers—a new experience for me. . . .*

And on the same day, to a friend:—

As soon as I get rid of the *Ballad* I am going to begin my comedy—but at present the *Ballad* still dominates——

On November 16, Wilde, who was still at Naples, wrote to Smithers:—

I am anxious, however, to correct my proofs before retiring from this world of injustice, worry and annoyance, so do let me have them. You said you would send them last Wednesday—as yet no sign of them. I should not like to die without seeing my poem as good as I can make a poem, whose subject is all wrong and whose treatment too personal. I hope to receive the proofs this week. As regards the cover do what you like—the simpler the better.

I won't write any more about America. I have no hopes; but I do trust you will copyright it in the States. There is a *chance*—just a chance, of a big sale. . . .

And on December 8, again in reference to American copyright:—

I am very glad you have heard from Miss Marbury, but do send her the poem. Her suggestion of illustrations is of course out of the question. Pray tell her

* Glaenzer sale catalogue, New York, 1911, lot 166.

The Ballad of Reading Gaol

from me that I feel it would entirely spoil any beauty the poem has, and not add anything to its psychological revelations. The horror of prison life is the contrast between the grotesqueness of one's aspect and the tragedy of one's soul. Illustrations would emphasise the former, and conceal the latter. Of course I refer to realistic illustration. . . . I await the revise, and promise not to make my quietus with a bare bodkin till I have returned them. After that I think of retiring. But first I would like to dine with you here. To leave life as one leaves a feast is not merely philosophy, but romance.

On December 29 Smithers wrote from 4 and 5 Royal Arcade, London :—

My dear Wilde,

I send you a further proof of the title sheet. As you will see, it has been hastily pulled, and looks a little smeary. This will, of course, be put right when the printing is done. My observations on it are :—

Page 2.—This will do all right. Of course, if you prefer the italic to be Roman, it can be.

Page 3.—Half title. This is all right.

Page 5.— Title. The " C.3.3." I have had specially sketched, and a block made, so that the type above is exactly matched; but being a zinc block, it requires a good deal of what is called " making ready " in order to put it on an exact level with the type above, so that it will print with equal blackness and thickness. I have twice sent back the proof to the printer for this to be done, but the carelessness of the printers has on each occasion returned it no better. However, by attentively scrutinizing the type, you can see that it will print, when properly made ready, with equal thickness and homogeneity. This you can quite rely on, and there is no need for you to feel the slightest anxiety about the " C.3.3." looking as smeary as it does in the present proof.

Page 7.—I have had your " C.T.W." made smaller, and I think it was better bigger. The whole of the type on this page now seems to me somewhat large, but I do not object to it unless you do.

Returning to page 5 (the title page), I trust the " Leonard Smithers " is now small enough to satisfactorily show that I am not the author of the poem, but only that humble person, its introducer to the public. It has been a somewhat awkward title page to set with satisfaction ; and even now, owing to the lightness of the impression of the " C.3.3.," it does not look perfectly satisfactory. But this will be set quite right when the sheet is properly made ready for press, which is a matter which takes several hours' coaxing of the type to accomplish properly.

I have just, as I am writing, received your telegram, and have sent off a reply to it and the revise.

Since sending off this reply, I have just received from the designer a second " C.3.3.," which I enclose to you—I have marked it in pencil "2." I prefer this second one (C.3.3.) to the one (C.3.3.) which is set up in the title page. If you prefer it also, send it me back *by return of post,* and I will have a block of it made which shall replace the

one now standing in the title page. Please don't lose the little sketch sent; but send it by return of post if you wish it to be used in place of the other. As I give you two original designs to select from, you cannot say I am neglectful as to the title page's appearance.

I have been waiting and hoping to receive your views as to Miss Marbury's letters, but you have as yet written me nothing about them—perhaps you have sent them direct to Miss Marbury.

Yours ever sincerely,
LEONARD SMITHERS.

P.S.—Christmas has been to me a miserable blank with a very large sucking pig.

The next two letters apparently crossed in the post. Writing from 51 Santa Lucia, Naples, on January 9, 1898, to Smithers, Wilde said *:—

The revise has never arrived and I have waited from day to day for it. To wait longer would be foolish. I am sure it is all right. As regards your suggestion, or request, that I should revert to "in God's sweet world again" instead of "for weal or woe again"—(Canto II somewhere)—certainly! Pray make the correction yourself. Second thoughts in art are always, or often, worst. The C.3.3. I enclose seems excellent. The C.T.W. of "In Memoriam" page was better larger, as before; "trooper" (same page) should have a capital T.

I think that "*in* the Royal Horse Guards" should read "of the R.H.G." I don't know, however—you might ask—"of" seems nicer.

The cover, etc. I leave to you. The post here is impossible, so pray bring it all out as soon as possible—without further consultation. I, as all poets, am safe in your hands. As regards America, I think it would be better now to publish there *without* my name. I see that it is my *name* that terrifies. I hope an edition of some kind will appear. I cannot advise what should be done, but it seems to me that the withdrawal of my name is essential in America as elsewhere, and the public like an open secret. Half of the success of Marie Correlli is due to the no doubt unfounded rumour that she is a woman. In other respects pray do as you like about America, but do see that there is some edition.

I have had misfortunes since I wrote to you: Influenza,

*This letter is in the collection of Richard Butler Glaenzer. Part of it was quoted in *The Story of "The Ballad of Reading Gaol"* in *The Bookman*, New York, June 1911, p. 380.

the robbery, during my absence in Sicily, of *all* my clothes, etc. by a servant whom I left at the villa, ill-health, loneliness, and general *ennui* with a tragi-comedy of an existence; but I want to see my poem out before I take steps. . . .

On the following day, January 10, before he could have received this letter, Smithers wrote:—

My dear Wilde,

On the 29th December I sent you a final proof of the title sheet of your poem. From then to now I am without a word from you. Please return it to me with as little delay as may be convenient to you, and let me know whether you have any views with respect to Miss Marbury's letter, which I sent to you.

Yours very sincerely,

LEONARD SMITHERS.

On January 12 Smithers wrote again to Miss Marbury, who was trying to arrange for the publication of the *Ballad* in America:—

Dear Miss Marbury,

I have heard from Mr. Wilde and he is willing that the poem shall be published in America either with or without his name, whichever you think most advisable. We are also willing to take any reasonable sum of money which you can get for the poem—of course, not an absolutely trifling amount. If you can wire me, saying the best amount which you can get, I will wire back, accepting, and fixing the day on which I can publish; or you can fix the day on which you wish to publish, and I will publish on the same day here. I shall have the book printed, I expect, within the next eight or ten days; and you have already got a copy of the poem; so the great point will be to fix a day which will be convenient to both of us to issue, always provided that you can place the poem. I do not suppose you will have much difficulty in this, after the letter you sent me from the "New York Journal." Mr. Wilde is very anxious for immediate publication, so I am quite willing to take the best offer which we can get.

Yours very truly,

(Signed) LEONARD SMITHERS.

P.S.—Please note the following correction on the last line of page 16 of the poem: In place of "For weal or woe again." put "In God's sweet world again."

I presume that such necessaries of copyright as registering the publication in America will be seen to by you, and that you will charge me with the expenses in connection therewith.

Miss Marbury replied as follows:—

New York, Jan. 25, 1898.

Dear Mr. Smithers:—

Your letters of Jan. 11th and Jan. 12th at hand. I note what

you say of Mr. Reynolds, but I was informed by several newspaper men that he had been to them personally and that he *had* a copy of the poem. Nobody here seems to feel any interest in the poem, and this morning I received from the *Journal* their final offer, which, alas, is only $100. The *World* refuses to give us anything and no syndicate will handle it. Unless you hear further from me by cable you may know that this is the best offer I can get. We shall want permission to publish it on Sunday Feb. 13th if you accept the *Journal's* offer. Kindly cable me on receipt of this. By using my office code at 5 Henrietta St., Covent Garden, you can cable more cheaply.

Yours sincerely,

ELISABETH MARBURY.

Before the date of Smithers's next letter part of the first edition was printed and with the binders * :—

4 & 5 Royal Arcade
Old Bond Street W
26th Jan. 1898.

My dear Wilde,

"The Ballad" is with the binder. I enclose you samples of the cloth in which it is to be bound: the white cloth is for its back, and the cinnamon coloured cloth is for its sides. The little fold will show you the thickness of the book; and I have pencilled on it a lettering which I propose to put on the back of the book—this lettering is to be in type similar in character to that on the title page. I have instructed the binders to send me twenty copies of the title sheet, which will be forwarded to you (probably to-morrow) for you to write inscriptions on them. You will then please return them to me, and I will see that the copies all go out to their respective owners, after they are bound up. I should like you to give me the addresses of such people as I am not likely to know, so that their copies can reach them. Immediately the book is bound I will send you a copy of it, which I beg of you not to allow to leave your possession until the day of publication—of course, as regards this, I am simply waiting for Miss Marbury's success in selling the book. Failing this success within the next fortnight, I shall beg of her to have the book set up in the States, and copyrighted at my expense. I would send you a sample copy of the book, which I have received to-day from the binder; but as it is not yet in a complete state, with its white and cinnamon back on it, I must remember the old proverb, which says that children should never see things half finished. So I will hold it back until it has got its binding on it.

I hope you are happy and well.

Since I last wrote to you I have neglected absinthe, and have drunk whiskey and water, but I have distinctly seen the error of my ways, and have gone back to absinthe.

I hear that you are within an ace of completing your play, "Pharaoh."

Yours very sincerely,

LEONARD SMITHERS.

Dowson sends his love, and he is gushing over the poem at the present moment.

* Matthew Bell & Co.

Yet, all is well he has but one
To his appointed home
And when Man will fall for him
Of long, weeping men,
In his mourners will be outcast men,
And outcasts always mourn

I know not whether Laws be right
Or whether Laws be wrong;
All that we know who lie in gaol
Is that the wall is strong,
And that each day is like a year,
A year whose days are long.

But this I know, that every law
That men have made for man,
Since first man took his brother life,
And the sad world began,
But straws the wheat and saves the chaff
With a most evil fan

With front of brass and feet of lead
Or trap the prison yard.
We trap the weeping asphalte ring
With soul and body marred,
And each man's face is seen sick with hate,
And each man's heart is harder

THE BALLAD OF READING GAOL

Reduced facsimile of manuscript

To face p. 41

The Ballad of Reading Gaol

Reviews:—*Daily Telegraph*, February 27; *Echo*, February 19; *Outlook* ("De Profundis" [by W. E. Henley]), March 5; *Saturday Review* (by Arthur Symons), March 12; *War Cry* ("A Prison Agony" by W. B[ramwell] B[ooth]), February 26; etc., etc.

See also *Concerning some of the "Enfants Trouvés" of Literature* by Lady Currie in *The Nineteenth Century and After*, July 1904, pp. 126, etc.

By the time the *Ballad* was published Wilde was back in Paris, "full of new ideas. . . . Naples was fatal." Of the notice in *The Echo* * he wrote: "It is a capital review, but, of course, I want the literary papers to criticise it. It is not altogether a *pamphlet* on prison-reform." He had sent a copy of the *Ballad* to the Governor of Reading Prison, "that good kind fellow Major Nelson," and wondered what he thought of it. Sir Edward Clarke is said to have bought twelve copies. Smithers was begged to procure a good traveller and distributor for the book: "the Provinces ought to rise like one man."

The first edition of 800 copies, together with 20 of the copies on Japanese vellum, was sold out within a few days, and on February 19 a second edition was announced to be "ready next week."

[373]

SECOND EDITION. February 1898. Price 2s. 6d. net.

An edition of 1000 copies was printed on February 24.

The collation is the same as that of the first edition, with the following exceptions:—

On the reverse of the first leaf is omitted the note as to the number of copies printed, and the date of copyright is changed to February 1898.

On reverse of title-page is printed SECOND EDITION.

VARIATIONS OF TEXT.

Page 4. Slips through the padded door,
for
Comes through the padded door,

*A review of a column and a half, under the heading of "A Book of the Week," signed N. O. B. In addition to stanzas quoted in the review, Part VI of the *Ballad* was printed in another column under the title of "An Awful Sermon," with the signature C.3.3.

The Ballad of Reading Gaol

Nor, while the terror of his soul
for
Nor, while the anguish of his soul

Page 6. Six weeks our guardsman walked the yard,
for
Six weeks the guardsman walked the yard,

And his step seemed light and gay,
for
And his step was light and gay,

,, 7. And strange it was to see him pass
for
For strange it was to see him pass

For oak and elm have pleasant leaves
for
The oak and elm have pleasant leaves

,, 8. The loftiest place is that seat of grace
for
The loftiest place is the seat of grace

In God's sweet world again.
for
For weal or woe again.

,, 11. The hangman's hands were near.
for
The hangman's day was near.

No Warder dared to ask :
for
No warder dared to ask :

,, 12. With yawning mouth the yellow hole
for
With yawning mouth the horrid hole

Some prisoner had to swing.
for
The fellow had to swing.

The Ballad of Reading Gaol

Page 13. And each man trembled as he crept
Into his numbered tomb.
for
And I trembled as I groped my way
Into my numbered tomb.

,, 14. The Warders (and so *passim*)
for
The warders

The troubled plumes of midnight were
The plumes upon a hearse:
And bitter wine upon a sponge
for
The troubled plumes of midnight shook
Like the plumes upon a hearse:
And as bitter wine upon a sponge

,, 18. Like the sound that frightened marshes hear
for
Like the sound the frightened marshes hear

,, 21. And at every careless cloud that passed
In happy freedom by.
for
And at every happy cloud that passed
In such strange freedom by.

,, 22. And kept their herd of brutes,
for
And watched their herd of brutes,

,, 25. They stripped him of his canvas clothes,
for
The warders stripped him of his clothes,

In which their convict lies.
for
In which the convict lies.

,, 31. The signature C.3.3. is reset in a fresh type.

The Ballad of Reading Gaol

[374]

THIRD EDITION. 99 copies. March 1898. Price 10s. 6d. net.

On the reverse of the first leaf is printed:—*This Edition consists of ninety-nine copies, each | signed by the Author | No.* | with autograph signature beneath.



The number of the copy is inserted in purple ink by the publisher, Wilde's signature being in black ink.

Covers of purple linen with white linen back lettered as in the earlier editions. In the top right-hand corner of the front side is a leaf-design by Charles Ricketts, stamped in gilt.

On February 28 Wilde wrote * from the Hôtel de Nice, Rue des Beaux Arts, to Smithers, in reference to the preparation of this edition:—

> We have waited for you for hours. Surely you have not left Paris? It seems impossible, as the city wears its wonted air of joy. Please see about the . . . Author's Edition with a cover by Ricketts—a new colour and a "remarque" in gold. The D.T.† by the influence of Reggie Turner has been forced to notice the book, but grudgingly and badly. Do send me all the papers that have notices to-morrow.

A fortnight later, from the same address, to Smithers:—

> A 1000 thanks for the £4—it was most kind of you to think of it. I have been rather unhappy and troubled, so have not written—but I hope to get all right this week. . . . I was greatly pleased with Symons' article ‡—it is admirably written—and most . . . artistic in its mode of approval. . . . I don't think I should answer

* Glaenzer sale catalogue, New York, 1911, lot 166.

† [The poem] "has already had a certain vogue, not merely for the reason that it is a strikingly vivid and realistic description of prison-life, but also because everyone is ready with a suggestion as to who the anonymous author really is. . . . A moving piece of work, without doubt, despite its tone." (*Daily Telegraph*, February 27, 1898.)

‡ *Saturday Review*, March 12, 1898, pp. 365-366.

This Edition consists of ninety-nine copies, each signed by the Author

No. 57

Copyright February 1898
All rights reserved
Entered at Stationers' Hall
Entered at the Library of Congress
Washington U S A



[374]

Facsimile of signed certificate facing half-title

The Ballad of Reading Gaol

Henley.* I think it would be quite vulgar—what does it matter! He is simply jealous. He made his scrofula into "vers libres," and is furious because I have made a sonnet out of "skilly." Besides, there are only two forms of writers in England, the unread and the unreadable. Henley belongs to the former class. (You can send this aphorism to the "Sunday Special.")

[375]

FOURTH EDITION. [1200 copies.] March 1898. Price 2s. 6d. net.

This edition was printed, with the 99 copies of the third edition, on March 4, 1898.

[376]

FIFTH EDITION. March 1898. Price 2s. 6d. net.

This edition of 1000 copies was printed on March 17, 1898.

[377]

SIXTH EDITION. May 1898. Price 2s. 6d. net.

This edition of 1000 copies was printed on May 21, 1898.

The collation of the fourth, fifth and sixth editions is identical with that of the second edition already described. On the reverse of the title-page the number of the edition is printed.

On March 15, 1899, from his new address at 5 Old Bond Street, W., Smithers wrote:—

My dear Wilde,

I am proposing printing more copies of the "Ballad," in order that when the present edition runs out we may not be short. Have you any objection to your name appearing on the title page, underneath the words "C.3.3.," in a parenthesis? I think the time has now come when you should own the "Ballad."

I was sorry to hear yesterday of the death of your brother Willie, I suppose you will have heard of it before you get this.†

Yours,

L. S.

You have not acknowledged receipt of "Ideal Husband" and £5.

* His unsigned review in *The Outlook*, of which he was editor, March 5, 1898, p. 146.

† WILDE. On the morning of the 13th inst., at 9, Cheltenham-terrace, Chelsea, WILLIAM CHARLES KINGSBURY, eldest son of the late SIR WILLIAM WILDE, aged 46. (*Times*, March 15, 1899.)

The Ballad of Reading Gaol

[378]

THE | BALLAD OF READING GAOL | BY | C.3.3. | [OSCAR WILDE] | LEONARD SMITHERS AND CO | 5 OLD BOND STREET LONDON W | MDCCCXCIX |

Collation as in the earlier editions, with the following exceptions:—

The author's name is added within square brackets on the title-page; the style and address of the publisher are amended and the date altered to 1899.

On the reverse of the title-page is printed SEVENTH EDITION. On the front of the leaf following the text is the device of the printers with the imprint below: Chiswick Press:—Charles Whittingham and Co. | Tooks Court, Chancery Lane, London.

This edition of 2000 copies was printed on June 23, 1899.

On page 15

And loud they sang, and loud they sang,

is printed instead of

And loud they sang, and long they sang,

of the previous editions.

This is the last of Smithers's authorised editions, all of which are printed on hand-made paper. In all editions after the first the number of the edition appears in capital letters on the reverse of the title-page, but only in the first and the third is the number of copies recorded.

After Wilde's death, Smithers, the publisher, began bringing out unauthorised editions, printed by G. Woolley, of 137 Dalling Road, Hammersmith, on laid paper, from stereotyped plates. The publisher suppressed his address, his name appearing on the title-page as Leonard Smithers | London | . (See No. 584.) The number of the edition is not stated and the date was still given as Mdcccxcix, though impressions were constantly printed up till the time of Smithers's death on December 19, 1907.

A further unauthorised edition was then issued by Siegle & Hill, London, who claimed to have bought the rights from Smithers's executors. This edition (No. 585), printed from a fresh type, has the author's name

The Ballad of Reading Gaol

added on the white linen back. The title-page remained as before with the name of Leonard Smithers | London | and the date Mdcccxcix. About a thousand copies were seized by the authority of Wilde's literary executor and no further impressions were issued. On the publication of the *Ballad* in Methuen's edition of the *Poems* in March 1908, litigation was threatened by Smithers's family; but they could lay no substantial claim to the copyright, which then became an indisputable part of the Oscar Wilde literary estate.

For Methuen's First Collected Edition, 1908, see No. 437.

For Methuen's Second Collected Edition, 1909, etc., see No. 488.

For Methuen's Shilling Library, 1911, etc., see No. 541.

Eighth and Cheaper Edition, 1910

[379]

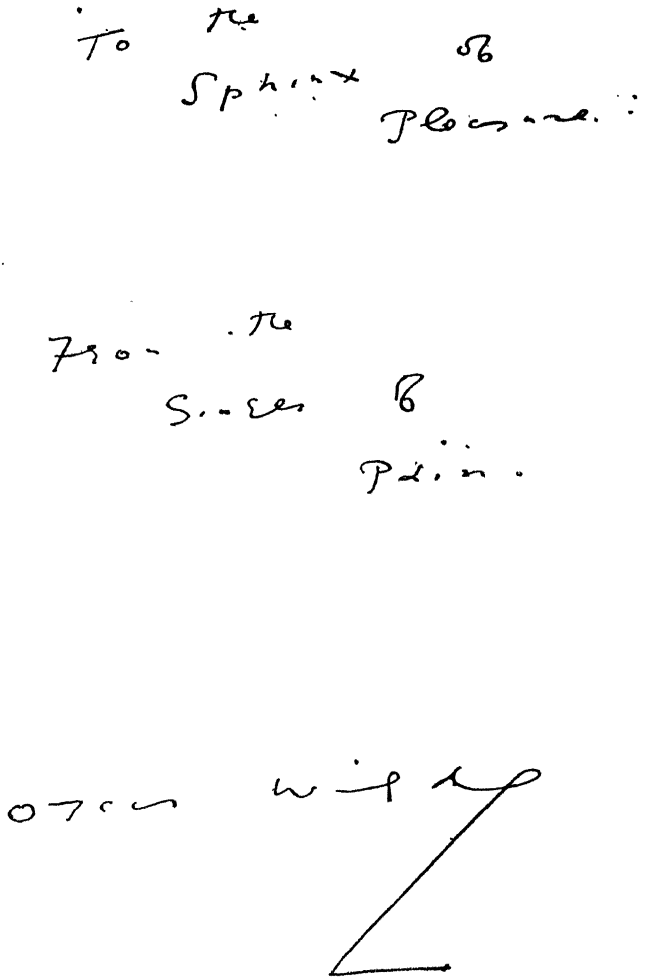
THE BALLAD OF | READING GAOL | BY | OSCAR WILDE | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Foolscap 8vo (6½ by 4¼ in.); pp. viii+86; price 1s. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, with bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; Note, signed Robert Ross, Reform Club, 25 May, 1910, reverse blank, 1 leaf; text of *The Ballad of Reading Gaol*, 29 leaves; Appendix, reverse blank, 1 leaf; half-title, reverse blank, 1 leaf; text of "a version based on the original draft of the poem," 12 leaves; imprint: Printed by T. and A. Constable, Printers to His Majesty | at the Edinburgh University Press | , reverse blank, 1 leaf.

Signatures:—[*a*] and A to E (6 sheets of 8 leaves) and F (4 leaves); laid paper, top edges trimmed, sides uncut.

Wrappers of grey paper folded over one of the two end-papers. On the front side is printed in dark blue, within a six-lined border, the title of the poem and the author's name, at the foot being the design by Charles Ricketts which was used for the crown 8vo editions of *De Profundis* in 1905, etc. Along the back is printed



THE BALLAD OF READING GAOL

Inscription on the fly-leaf of a presentation copy

The Ballad of Reading Gaol

the title of the poem with the price, 1/- net. On the under side of the wrapper is an advertisement of "The Works of Oscar Wilde" issued in 1909.

[380]

NINTH EDITION. September 1910. Price 1s. net.

The collation is identical with that of the Eighth Edition, except that *Ninth Edition* is added below the publishers' imprint on the title-page, the bibliographical notes on the reverse being amended accordingly.

No further editions were issued in this form, as in April 1911 *The Ballad of Reading Gaol* was included in *Selected Poems of Oscar Wilde*. (See No. 541.)

Public recitations of the poem have been given in London: (i) March 19, 1908, by Arthur Goodsall at the Steinway Hall; (ii) March 25, 1910, by Madame Anna Stannard at the Hippodrome; (iii) May 23, 1912, by Henry Austin at Queen's Gate Hall.

THE EXECUTION AT READING.

On Tuesday morning, July 7, 1896, Charles Thomas Wooldridge, aged 30, trooper in the Royal Horse Guards (Blue), was executed within the precincts of Reading Gaol, for the murder of his wife, Laura Ellen Wooldridge, at the parish of Clewer, Windsor, on the 29th March previously. Wooldridge is said to have cut his wife's throat in a very determined manner, she having excited his jealousy, and (so far as the evidence went) greatly annoyed him. The deliberation shown by Wooldridge was, however, so great that the Home Secretary (Sir Matthew White Ridley, afterwards Viscount Ridley) stated that he could not see his way to comply with the request of several petitions which were forwarded, praying for a respite. A contemporary report states that Wooldridge (who was a native of East Garston, a Berkshire village) "received the ministrations of the Chaplain of the Gaol (the Rev. M. T. Friend*) in a thoroughly proper spirit, and appeared truly penitent and resigned to his fate."

The executioner (Billington) arrived in Reading on Monday afternoon, and inspected the gallows and made other necessary arrangements, arranging for a "drop" of 6 ft.

"The tenor bell of St. Lawrence's Church began solemnly to toll at 7.45 A.M. on Tuesday, and exactly at eight o'clock the sad procession left the condemned cell for the shed in the exercise yard, which was originally built for the purpose of taking photographs of prisoners, but was adopted as a place of execution some 18 years ago, when two young men named Tidbury were hanged for the murder of Inspector Drewett and a police constable near Hungerford. The fatal apparatus has been used only once since that memorable date, viz., when the wife murderer Carter, of Watchfield, was executed.

*The Rev. M. T. Friend, after forty-one years' service, retired in December 1913. See an interview in *The Daily News and Leader*, December 11, 1913.

The Ballad of Reading Gaol

"Exactly at 8 o'clock Wooldridge (who had submitted to the preliminary pinioning with marvellous firmness) was conducted from the condemned cell to the gallows, and took his stand under the beam almost as though he was 'on parade.' Billington fastened his feet, adjusted the cap, and drew the bolt, and all was over, the unfortunate man dying without a struggle and without a word.

"The Rev. M. T. Friend, Mr. W. F. Blandy (Under-Sheriff), Mr. O. C. Maurice (Surgeon) and Lieut-Col. H. Isaacson (the Governor of the Gaol) were the only persons present besides the executioner and the warders. Immediately after the drop fell the 'black flag' was hoisted to show that the dread sentence of the law had been duly carried into effect; and as soon as convenient a printed form, bearing the names of the officials present at the execution, was affixed to the prison doors." (*Reading Mercury*, July 10, 1896.)

After the inquest which was subsequently held it is stated that "the body was buried (in quicklime) by the side of Carter, the Watchfield murderer."

The murder was committed at 9 P.M. on Sunday, March 29, 1896, in Arthur Road, between the Great Western Railway Station at Windsor and the village of Clewer. The spot was not far from 21 Alma Terrace where the woman lived. She was 23 years of age and was employed as an assistant in the Eton Post Office where she passed as an unmarried woman under her maiden name of Glendell. Wooldridge was sentenced by Mr. Justice Hawkins at the Berkshire Assizes on June 17 and hanged "three little weeks" later.

The Importance of Being Earnest, 1899

[381]

THE | IMPORTANCE OF BEING EARNEST | A TRIVIAL COMEDY FOR | SERIOUS PEOPLE | BY | THE AUTHOR OF | LADY WINDERMERE'S FAN | LONDON | LEONARD SMITHERS AND CO | 5 OLD BOND STREET W | MDCCCXCIX |

Pott 4to (8¼ by 6 in.); pp. xvi + 152; price 7s. 6d. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being imprint: | Chiswick Press:—Charles Whittingham and Co. | Tooks Court, Chancery Lane, London. | , 1 leaf; Dedication, on reverse being *Copyright, December* 1898. *All rights reserved.* | *The Acting Rights of the Play are the Property of* | *Mr. George Alexander.* | *Entered at Stationers' Hall.* | *Entered at the Library of Congress, Washington, U.S.A.* | , 1 leaf; The Persons of the Play, on reverse being: *One thousand copies of this edition have been printed,* | *of which this is No.* | , the number being inserted by hand, 1 leaf; The Scenes of the Play, reverse blank, 1 leaf; Cast of the First Production, reverse blank, 1 leaf; second half-title to the play, reverse blank, 1 leaf; half-title to First Act, reverse

To
the mirror &
perfect Friendship

Robbie:

whose name I
have written on the portrait
& this title page

Oscar

Feb 99

THE IMPORTANCE OF BEING EARNEST
Inscription in a presentation copy

THE
IMPORTANCE OF BEING EARNEST
A TRIVIAL COMEDY FOR
SERIOUS PEOPLE
BY
THE AUTHOR OF
LADY WINDERMERE'S FAN

LONDON ❧ ❧
LEONARD SMITHERS AND CO
5 OLD BOND STREET W
MDCCCXCIX ❧

[381]
Facsimile of title-page

The Importance of Being Earnest

blank, 1 leaf; text of the play, including half-titles to Acts II and III, the reverse of each being blank, 76 leaves, the printers' imprint being repeated at the foot on the reverse of the last leaf [p. 152].

Signatures:—[*a*], *b* and B to U (21 sheets of 4 leaves); laid paper, all edges uncut.

Light red-brown linen boards, gilt, lettered on the back: The | Import- | ance | of | Being | Earnest | Leonard | Smithers | and Co | 1899 | , with designs by Charles Shannon on the back and on both sides.

In some copies the designs on the cover are those used later in the same year for *An Ideal Husband*, and the lettering on the back is of a different type.

Wilde in a letter to Smithers insisted on the necessity of the format of the book being uniform with that of the two comedies previously published.

Published February 1899.

The dedication [p. v] reads:—

TO
ROBERT BALDWIN ROSS
IN APPRECIATION
IN AFFECTION

The first announcement of the play in the publishers' catalogue of 1898 read as follows:—

The Importance of being Earnest.

A Play by the Author of "Lady Windermere's Fan." Pott quarto. Price 7s. 6d. net. 50 Large Paper copies, price One Guinea net.

[*Ready in January* 1899.

[382]

The same.

One hundred numbered copies on Dutch hand-made paper (8¾ by 7¼ in.), watermarked *Van Gelder Zonen*, all edges uncut; price 21s. net. ...

Collation as in the ordinary edition described above, except that the particulars of the issue [p. viii] read: *One hundred copies have been printed on Large | Paper, each signed by the Author, of which this | is No.* | , the number being inserted by hand, with the author's signature below.

Covers with lettering and designs as in No. 381.

The Importance of Being Earnest

[383]

The same.

Twelve numbered copies on Japanese vellum (8¾ by 7 in.), all edges uncut.

Collation as in the editions described above, except that the particulars of the issue [p. viii] read: *Twelve copies have been printed on Japanese Vellum,* | *each signed by the Author, of which this is* | *No.* | , the number being inserted by hand, with the author's signature below.

Of these twelve copies No. 3 is in the collection of Mr. Robert Ross and bears the inscription reproduced on p. 428 of this *Bibliography*; No. 4 is in the British Museum; No. 10, sold at Hodgson's, July 26, 1911, for £6, 10s., afterwards appeared in the catalogue of Juckes, bookseller, for £19, 10s.; No. 11, from the collection of C. Sebag Montefiore, sold at Sotheby's, November 21, 1912, for £10, 5s.; No. 12 is in the possession of Mr. Maurice Schwabe.

Covers of vellum, gilt, with lettering and designs as in the other editions. Issued for presentation only.

[384]

THE IMPORTANCE OF | BEING EARNEST. | A TRIVIAL COMEDY FOR SERIOUS PEOPLE. | BY | OSCAR WILDE. | COPYRIGHT, OCTOBER 1893.* ALL RIGHTS RESERVED. | ENTERED AT STATIONERS' HALL. | ENTERED AT THE LIBRARY OF CONGRESS, WASHINGTON, U.S.A. | LONDON: SAMUEL FRENCH, LTD., | PUBLISHERS, | 89, STRAND. | NEW YORK: SAMUEL FRENCH. | PUBLISHER, | 24, WEST 22ND STREET. | [N.D.]

Crown 8vo (7¼ by 4¾ in.); pp. 52; wrappers; price 1s. 6d.

Acting edition containing an unrevised text. The front wrapper is headed "The Dramatic Works of Oscar Wilde." No. 1. In later impressions "No. 1" is omitted; the publishers' London address on the title-page is changed to 26, Southampton Street, Strand; and three preliminary leaves are added at the beginning, including half-title, particulars of fees payable, etc., the book being sewn instead of wired.

A separate acting edition is issued by French in New York.

* This date is incorrect and is probably a confusion with the date of the copyright of *Lady Windermere's Fan.*

The Importance of Being Earnest

[384a]

Copies of French's acting edition are sometimes found with a substituted title-page bearing the fictitious imprint at the foot: SOCIETY OF DRAMATIC CULTURE, | BOSTON, MASS. | 1905. | as is the case also with the acting edition of *Lady Windermere's Fan* (No. 359a). Copies are generally elaborately bound in full vellum. A London bookseller was responsible for these fraudulent productions.

For Methuen's First Collected Edition, 1908, see No. 431.

For Methuen's Second Collected Edition, 1909, etc., see No. 504.

The following manuscript is in the British Museum:—

37948. "LADY LANCING": early draft of Acts iii. and iv. (f. 96) of the play afterwards entitled "The Importance of Being Earnest." In the printed version Acts ii., iii. were compressed into Act ii. At f. 1 is a draft in pencil of part of the final version of Act i., and at f. 7 a typed draft of a cancelled passage in Act ii. First acted at the St. James's Theatre, 14 Feb. 1895, and printed in 1899.
Paper; ff. 191. Quarto.

The Importance of Being Earnest was produced by Mr. George Alexander* at the St. James's Theatre, London, on Thursday evening, February 14, 1895, and was withdrawn on May 8 following after the eighty-sixth performance. Revivals at the same theatre took place on January 7, 1902; November 30, 1909 (till September 23, 1910); June 26, 1911; and February 15, 1913.

Notices, 1895:—*Black and White* (with illustrations), February 16 and 23; *Graphic*, February 23; *Illustrated London News* (with illustrations), February 23; *Lika Joko* (with cartoons [by Harry Furniss]), February 23; *Pall Mall Gazette* [by H. G. Wells], February 15; *Punch* ("The O. W. Vade Mecum"), February 23; ("The Advisability of not being brought up in a handbag"), March 2; *Realm*, February 22; *Saturday Review* (by G. B. S[haw]),† February 27; *Sketch* (with illustra-

* The literary and dramatic rights belong to Sir George Alexander.

† Reprinted in *Dramatic Opinions and Essays*, pp. 32-35. London: Constable, 1907.

The Importance of Being Earnest

tions), February 20 and March 20; *Speaker* (by A. B. W[alkley]), February 23; *Theatre,* March; *Truth* ("The Importance of Being Oscar"), February 21; *World* (by W. A[rcher]),* February 20; etc., etc.

Questioned as to the merits of his newest production, *The Importance of Being Earnest*, at the St. James's, Mr. Oscar Wilde is reported to have said: "the first act is ingenious, the second beautiful, the third abominably clever." (*Black and White*, February 16, 1895, p. 210.)

An Ideal Husband, 1899

[385]

AN IDEAL HUSBAND | BY | THE AUTHOR OF | LADY WINDERMERE'S FAN | LEONARD SMITHERS AND CO | 5 OLD BOND STREET W | MDCCCXCIX |

Pott 4to (8 by 6 in.); pp. xvi+ 213; price 7s. 6d. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being imprint, Chiswick Press:—Charles Whittingham and Co. | Tooks Court, Chancery Lane, London. | , 1 leaf; Dedication, on reverse being: *Copyright, July* 1899. | *All rights reserved. The Acting Rights of the Play are the Property of* | *Mr. Lewis Waller and Mr. H. H. Morell.* | *Entered at Stationers' Hall. Entered at the Library of Congress,* | *Washington, U.S.A.* | , 1 leaf; The Persons of the Play, on reverse being: *One thousand copies of this edition have been printed.* | , 1 leaf; The Scenes of the Play, reverse blank, 1 leaf; Cast of the First Production, reverse blank, 1 leaf; second half-title to the play, reverse blank, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the play, including half-titles to Acts II to IV, the reverse of each being blank, 107 leaves, on the reverse of the last leaf being the printers' device with imprint below, followed by one blank leaf.

Signatures:—[*a*], *b* and B to EE (29 sheets of 4 leaves); laid paper, all edges uncut.

Light brown-red linen boards, gilt, lettered on the back: An | Ideal | Husband | at the top, Leonard | Smithers | and Co. | 1899 | at the foot, with designs by Charles Shannon on the back and on both sides.

Published July 1899.

* Reprinted in *The Theatrical 'World' of 1895*, pp. 56-60. London: Walter Scott, 1896.

An Ideal Husband

The dedication [p. v] reads:—

TO
FRANK HARRIS
A SLIGHT TRIBUTE TO
HIS POWER AND DISTINCTION
AS AN ARTIST
HIS CHIVALRY AND NOBILITY
AS A FRIEND

[386]

The same.

One hundred numbered copies on Dutch hand-made paper (8¾ by 7¼ in.), watermarked *Van Gelder Zonen*, all edges uncut; price 21s. net.

Collation as in the ordinary edition described above, except that the particulars of the issue [p. viii] read: *One hundred copies have been printed on Large | Paper, each signed by the Author, of which this | is No.* | , the number being inserted by hand, with the author's signature below.

Covers with lettering and designs as in No. 385.

[387]

The same.

Twelve numbered copies on Japanese vellum (8¾ by 7 in.), all edges uncut.

Collation as in the editions described above, except that the particulars of the issue [p. viii] read: *Twelve copies have been printed on Japanese vellum,* | *each signed by the Author, of which this is* | *No.* | , the number being inserted by hand, with the author's signature below.

Of these twelve copies, No. 4 is in the British Museum; No. 11, from the collection of C. Sebag Montefiore, sold at Sotheby's, November 21, 1912, for £10, 5s.; one copy belongs to Mr Frank Harris, to whom the play is dedicated.

Covers of vellum, gilt, with lettering and designs as in the other editions. Issued for presentation only.

For Methuen's First Collected Edition, 1908, see No. 429.

AN IDEAL HUSBAND
BY
THE AUTHOR OF
LADY WINDERMERE'S FAN

LONDON
LEONARD SMITHERS AND CO
5 OLD BOND STREET W
MDCCCXCIX

[385]
Facsimile of title-page

An Ideal Husband

For Methuen's Second Collected Edition, 1909, etc., see No. 501.

For Methuen's Shilling Library, 1912, etc., see No. 559.

The following manuscript versions are catalogued in the British Museum:—

37946. "AN IDEAL HUSBAND": drafts of Acts i., ii. (two versions), iii., iv. Act iv. appears to represent the earliest version, in which Mabel Chilton is named Violet up to f. 216, where the change to Mabel is made. The [intended] title of the play in this version was "Mrs. Cheveley." * Acts i., ii. and iii. belong to a later version and ii. b to one still later. First acted at the Haymarket Theatre, 3 Jan. 1895, and printed in 1899.
Paper; ff. 312. Quarto.

37947. "AN IDEAL HUSBAND": typed copy, with *autograph* corrections, nearer to the printed version than any of the above MS. drafts.
Paper; ff. 96. Quarto.

Another manuscript draft of the play was sold by auction in New York for $200 on January 15, 1909.

Another, still more fragmentary, is dated June 19, 1893.

A manuscript of Act IV, described as follows from *Two Hundred Books from the Library of Richard Butler Glaenzer*, was sold in New York, November 28, 1911, for $155:—

175. WILDE (OSCAR). An Ideal Husband. Act IV, with some of the pages typewritten with autograph corrections; others, entirely in autograph, and many of the first inscribed on the reverse with full-pages of new dialogue (*See below*). 30 sheets in 3 sizes. Folio and 4to. [*circ.* 1894]

In the same sale (lots 173, 174) were catalogued two letters from Wilde to Leonard Smithers, his publisher, written from the Hôtel Marsollier, Rue Marsollier, Paris. The following extracts refer to the publication of *An Ideal Husband*:—

You will I trust be here to-morrow night. I know all about your arrangement with Roberts—done to make me

* This was merely a fictitious title given in the manuscript copy sent to be type-written in order to prevent the real title of the play from being announced prematurely.

An Ideal Husband

accept a small sum instead of proper terms. . . . "You become more interesting hourly," to quote from *The Importance of Being Earnest.* Of course a new agreement will have to be made . . . as you concealed from me the real circumstances. You were merely "l'homme de paille"—a new rôle, I hope. It is not a nice one. . . .

. . . I hope to receive the title-page, dedication and play-bill of the *Ideal Husband.* In Act II the word *décolleté* occurs. Please see that the accents are put on all right. As regards that annoying absurdity Roberts—the statements . . . were made quite seriously. . . . He said for instance to B . . . "I suppose that Wilde has no idea at all that I have got his play?" What am I to think? I naturally thought that you had written the "Bordereau" and sold it to Schwartzkoppen-S——. Hence "l'affaire Smithers." Now, of course, you are acquitted and so it is proved that the real traitor is W—— Esterhazy, assisted by Du Paty-Roberts. . . . I await the cheque for £12. I do not propose to stay at Havre, but somewhere near. Blankenberg is . . . fashionable. . . . I saw Ernest Dowson the other night. He forced me to go to the Pantheon at midnight. It was dreadful—a Café-Pandemonium. The drawing on the cover of H—— is like a horrible caricature of Ernest. This was, I suppose, intended. . . .

[387a]

AN IDEAL HUSBAND | BY | OSCAR WILDE | A NEW ACTING VERSION PRODUCED BY | SIR GEORGE ALEXANDER AT THE | ST. JAMES'S THEATRE | METHUEN & CO. LTD. | 36 ESSEX STREET, W.C. | LONDON | [May 14, 1914.]

Fscap 8vo (6⅞ by 4¼ in.); pp. 127; price 2s. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being, *First Published in 1914*, 1 leaf; Preface, signed Robert Ross, April 5, 1914, 1 leaf; The Persons of the Play and The Scenes of the Play, 2 leaves; text of the play, 59 leaves, on reverse of p. 127 being the imprint, Printed by Ballantyne, Hanson & Co. | at Paul's Work, Edinburgh | .

Signatures:—1 to 8 (8 sheets of 8 leaves).

Cloth boards, gilt, with loose outer wrapper; top edges cut, sides uncut.

Prepared for the revival of the play by Sir George Alexander, May 14, 1914.

An Ideal Husband

An Ideal Husband was first produced by Messrs. Lewis Waller and H. H. Morell at the Theatre Royal, Haymarket, London, on Thursday, January 3, 1895, and was withdrawn on April 6 following after the one hundred and eleventh performance.* It was transferred to the Criterion Theatre on April 13 and withdrawn on April 27.

Notices, 1895:—*Black and White* (with illustrations); *Gentlewoman* (with illustrations); *Graphic; Illustrated London News*; *Lika Joko* (with cartoons [by Harry Furniss]), January 12; *Pall Mall Gazette* [by H. G. Wells], January 4; *Pick-Me-Up* (with sketches by Max Beerbohm), January 19; *Punch* ("A Wilde 'Ideal Husband'"), February 2; *Realm*, January 11; *Saturday Review* (by G. B. S[haw]),† January 12; *Sketch* ("A Talk with Mr. Oscar Wilde" by Gilbert Burgess, full-page portrait, etc.), January 9; and eight-page illustrated supplement, February 13; *Theatre*, February; *World* (by W. A[rcher]),‡ January 9; Daily papers, January 4; Sunday papers, January 6; etc., etc.

See also "Mr. Oscar Wilde on Mr. Oscar Wilde" [by Robert Ross] in *The St. James's Gazette*, January 18, 1895.

An Ideal Husband was produced at the Lyceum Theatre, New York, on March 12, 1895. Notices will be found in the daily papers of the following day; in *The Critic*, January 26 and March 16; *Life*, March 28; etc., etc.

"The management of the Lyceum Theater, New York, where Oscar Wilde's play, *An Ideal Husband*, is now running, have decided to remove the author's name from the bills and programs." (*London American*, April 10, 1895.)

The same action was adopted in London at the St. James's on April 6, where *The Importance of Being Earnest* was being played; but not at the Criterion to which *An Ideal Husband* was transferred on April 13.

* This was the day after Wilde's arrest, but the last nights of the play at the Haymarket had been announced for some time previously as the theatre was required by the lessee (Herbert Beerbohm Tree) for a revival of *John A' Dreams*.

† "As far as I can ascertain, I am the only person in London who cannot sit down and write an Oscar Wilde play at will." (Reprinted in *Dramatic Opinions and Essays*, pp. 11-14. London: Constable, 1907.)

‡ The criticism by William Archer in *The Theatrical 'World' of 1895* (Walter Scott, 1896), pp. 14-19, is reprinted from *The Pall Mall Budget*, January 10, 1895.

An Ideal Husband

From an interview entitled "A Talk with Mr. Oscar Wilde" by Gilbert Burgess, published in *The Sketch*,* January 9, 1895, the following extracts are derived:—

. . . For a man to be a dramatic critic is as foolish and as inartistic as it would be for a man to be a critic of epics or a pastoral critic or a critic of lyrics. All modes of art are one, and the modes of the art that employs words as its medium are quite indivisible. The result of the vulgar specialization of criticism is an elaborate scientific knowledge of the stage—almost as elaborate as that of the stage carpenter and quite on a par with that of the call boy—combined with an entire incapacity to realize that a play is a work of art or to receive any artistic impressions at all. . . .

English dramatic criticism of our own day has never had a single success, in spite of the fact that it goes to all the first nights. . . . [It is influential] certainly; that is why it is so bad. . . . The moment criticism exercises any influence, it ceases to be criticism. The aim of the true critic is to try to chronicle his own moods, not to try to correct the masterpieces of others. . . .

Real critics? Ah, how perfectly charming they would be! I am always waiting for their arrival. An inaudible school would be nice. Why do you not found it? . . . There are just two real critics in London. . . I think I had better not mention their names; it might make the others jealous. . . . I do not write to please cliques. I write to please myself. Besides, I have always had grave suspicions that the basis of all literary cliques is a morbid love of meat teas. That makes them sadly uncivilised.

. . . I never reply to [my critics]. I have far too much time. But I think some day I will give a general answer in the form of a lecture, in a public hall, which I shall call "Straight Talks to Old Men."

[You ask me what is my feeling towards my audiences —towards the public?] Which public? There are as many publics as there are personalities. . . . [I am not nervous on the night that I am producing a new play.] I am exquisitely indifferent. My nervousness ends at the last dress rehearsal. I know then what effect my play, as presented upon the stage, has produced upon me. My interest in the play ends there, and I feel curiously

* It was reprinted under the title of "A Highly Artistic Interview" in the New York *Daily Tribune*, January 27.

An Ideal Husband

envious of the public—they have such wonderfully fresh emotions in store for them. . . . It is the public, not the play, that I desire to make a success. . . . The public makes a success when it realizes that a play is a work of art. On the three first nights I have had in London the public has been most successful and, had the dimensions of the stage admitted of it, I would have called them before the curtain. Most managers, I believe, call them behind. . . .

The artist is always the munificent patron of the public. I am very fond of the public and, personally, I always patronize the public very much. . . .

Everything matters in art, except the subject.

[Several plays have been written lately that deal with the monstrous injustice of the social code of morality at the present time.] It is indeed a burning shame that there should be one law for men and another law for women. I think . . . I think there should be no law for anybody. . . .

The colour of a flower may suggest to one the plot of a tragedy; a passage of music may give one the sestet of a sonnet; but whatever actually occurs gives the artist no suggestion. Every romance that one has in one's life is a romance lost to one's art. To introduce real people into a novel or a play is a sign of an unimaginative mind, a coarse, untutored observation and an entire absence of style. . . . Everything is of use to the artist except an idea. . . .

English critics always confuse the action of a play with the incidents of a melodrama. I wrote the first act of *A Woman of No Importance* in answer to the critics who said that *Lady Windermere's Fan* lacked action. In the act in question there was absolutely no action at all. It was a perfect act.

[The chief point that the critics have missed in my new play is] its entire psychology—the difference in the way in which a man loves a woman from that in which a woman loves a man; the passion that women have for making ideals (which is their weakness) and the weakness of a man who dare not show his imperfections to the thing he loves. The end of Act I, the end of Act II, and the scene in the last act when Lord Goring points out the higher importance of a man's life over a woman's —to take three prominent instances—seem to have been missed by most of the critics. They failed to see their

An Ideal Husband

meaning; they really thought it was a play about a bracelet. We must educate our critics—we must really educate them. . . .

The critics subordinate the psychological interest of a play to its mere technique. As soon as a dramatist invents an ingenious situation, they compare him with Sardou. But Sardou is an artist not because of his marvellous instinct of stage-craft, but in spite of it. In the third act of *La Tosca*, the scene of torture, he moved us by a terrible human tragedy, not by his knowledge of stage methods. Sardou is not understood in England because he is known only through a rather ordinary travesty of his play *Dora* which was brought out here under the title of *Diplomacy*. I have been considerably amused by many of the critics suggesting that the incident of the diamond bracelet in Act III of my new play was suggested by Sardou! It does not occur in any of Sardou's plays and it was not in my play until less than ten days before production. Nobody else's work gives me any suggestion. It is only by entire isolation from everything that one can do any work. Idleness gives one the mood in which to write, isolation the conditions. Concentration on oneself recalls the new and wonderful world that one presents in the colour and cadence of words in movement.

[We want something more than literature in a play, but] that is only because the critics have propounded the degrading dogma that the duty of the dramatist is to please the public. Rossetti did not weave words into sonnets to please the public and Corot did not paint silver and grey twilights to please the public. The mere fact of telling an artist to adopt any particular form of art in order to please the public makes him shun it. We shall never have a real drama in England until it is recognized that a play is as personal and individual a form of self-expression as a poem or a picture. . . .

The journalist is always reminding the public of the existence of the artist. That is unnecessary of him. He is always reminding the artist of the existence of the public. That is indecent of him. . . . [Journalists] record only what happens. What does it matter what happens? It is only the abiding things that are interesting, not the horrid incidents of everyday life. Creation for the joy of creation is the aim of the artist and that is why the artist is a more divine type than the saint. The artist

arrives at his moment with his own mood. He may come with terrible purple tragedies; he may come with dainty rose-coloured comedies—what a charming title!—I must write a play and call it "A Rose-Coloured Comedy."

The exact relations between literature and the drama are exquisitely accidental. That is why I think them so necessary. The exact relations between the actor and the dramatist are usually a little strained.

[I regard the actor as a creative artist] certainly, terribly creative—terribly creative.

I think the future outlook of the English stage must be hopeful. The critics have ceased to prophesy. That is something. It is in silence that the artist arrives. What is waited for never succeeds; what is heralded is hopeless. . . .

The only possible form of exercise is to talk, not to walk. . . .

I am sure that you must have a great future in literature before you . . . because you seem to be such a very bad interviewer. I feel sure that you must write poetry. I certainly like the colour of your necktie very much. Good-bye.

De Profundis, 1905

[388]

DE PROFUNDIS | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET, STRAND | LONDON |

Crown 8vo (7¼ by 5 in.); pp. 151; price 5s. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being, *First published in 1905* | *Copyright in U.S.A. by G. P. Putnam's Sons* | , 1 leaf; Preface, signed Robert Ross, 3 leaves, the reverse of the third leaf being blank; text of *De Profundis*, 71 leaves, the imprint, Printed by T. and A. Constable, Printers to His Majesty | at the Edinburgh University Press | being at the foot of p. 151, the reverse of which is blank.

Signatures:—[*a*], B to I (9 sheets of 8 leaves) and K (4 leaves); laid paper, top edges gilt, others uncut.

Following the text is a 40-page catalogue of the publishers' announcements, dated March 1905.

Blue buckram boards, gilt, lettered on the back DE | PROFUNDIS | By OSCAR | WILDE | METHUEN | . On the front side, below the title and the author's name is a

DE PROFUNDIS

BY

OSCAR WILDE

METHUEN AND CO.
36 ESSEX STREET, STRAND
LONDON

[888]

Facsimile of title-page

design by Charles Ricketts representing a bird escaping through prison bars.

Published February 23, 1905. [10,000 copies.]

See also No. 418.

[389]

The same.

Two hundred copies on English hand-made paper (9¼ by 6 in.), watermarked *Unbleached Arnold*, top edges gilt, sides uncut; price 21s. net.

Collation as in the ordinary edition, except that on reverse of half-title is: *This Edition on Handmade Paper is limited* | *to* 200 *copies.* | and the catalogue of publishers' announcements is omitted at the end of the book.

White buckram boards, gilt, with lettering and designs by Charles Ricketts. Along the back is *Oscar Wilde De Profundis* with three small leaf-designs, all in one line. On the front side, at the top, is *De Profundis* | *By Oscar Wilde* | in similar lettering with a design within a circle on either side: on the left side is the design used in the ordinary edition, and on the right side a similar design showing the bird flying free. At the foot is a third design representing a star in the sky above the "great waters," as described in the concluding paragraph of *De Profundis*.

[390]

The same.

Fifty copies on Japanese vellum (9 by 5¾ in.), top edges gilt, sides uncut; price 42s. net.

Collation as in the hand-made paper edition described above, except that the particulars of the issue [p. ii] read: *This Edition on Japanese vellum is limited* | *to* 50 *copies.*

In this edition there are three additional blank leaves at each end of the book, including in both cases the fly-leaf to the end-paper.

Covers of limp vellum, gilt, with overlapping fore-edges, the lettering and designs being the same as in the hand-made paper edition.

Before the English version was issued, an authorised translation in German by Dr. Max Meyerfeld appeared

De Profundis

in *Die Neue Rundschau*, Berlin, January and February 1905, under the title of *De Profundis. Aufzeichnungen und Briefe aus dem Zuchthause in Reading.* It was printed in German characters, with ornamental initials, etc., by E. R. Weiss, and included a translation of the Four Letters written from Reading Prison which were not published in England until 1908.

The German version was issued later in the year in Roman characters, in book form, with title-page and initial letters by Walter Tiemann. Berlin: Verlag S. Fischer.

See *Daily Telegraph* (W. L. Courtney), February 24; *Daily Mail* (H. Hamilton Fyfe), March 13; *Evening Standard* (Robert Ross), March 14; *Notes and Queries* (C. B.), August 26, and (W. F. Prideaux, Stuart Mason and E. Menken), September 16; *Daily Chronicle* (Robert Ross), August 30; etc., etc.

Signed reviews included the following:—

February 23.

Daily Chronicle. "A Tragic Comedian." Edward Thomas.

Daily Express (and *North Mail*, Newcastle). "Out of the Depths." B. Fletcher Robinson.

Daily Mail. "Out of the Depths. A Prison Journal." H. Hamilton Fyfe.

Daily Telegraph. "A Posthumous Book by Oscar Wilde." W. L. Courtney.

Echo. "The Message of Suffering." W. E. B.

Star. "De Profundis." James Douglas.

February 24.

Eastern Daily News. "Out of the Depths." H. W. M[assingham].

Morning Leader. "A Voice out of Darkness." "John Oliver Hobbes."

February 28.

World. "The Insanity of Genius." Alfred Berlyn.

March 1.

Birmingham Gazette and Express. "Tragedy of Genius." W. T. A. B.

De Profundis

Motorist and Traveller. "A Posthumous Book by Oscar Wilde." (With portrait.) [Lord] A[lfred] D[ouglas].

Vanity Fair. "A Lord of Language." Max Beerbohm.

March 2.

Sunday School Chronicle. "De Profundis." E. W. S.

March 4.

London Opinion. "A Soul's Agony." G. H. Northcroft.

Outlook. "Out of the Depths." G. S. Street.

Saturday Review. "Vox Clamantis." R. B. Cunninghame Graham.

Speaker. "'But Yet the Pity of It! The Pity of It.'" R. Y. Tyrrell.

March 5.

Sunday Sun. "The Legacy of Oscar Wilde." Henry Murray.

March 9.

Christian Leader. "Out of the Depths." W. (Concluded on March 23.)

Church Times. "Sunt Lachrymæ Rerum." Viator. (Reply to critics, March 31.)

New Age. "De Profundis." Dora B. Montefiore.

March 11.

Free Lance. "Oscar Wilde's 'Last Confession.'" M[argaret] C[lement] S[cott].

Morning Leader (2nd notice). "'Memoires d'Outre-Tombe.'" William Archer.

March 24.

Essex County Chronicle. "The World Grief." W. J. Dawson.

March 30.

New Age (2nd notice). "The Wail of a Human Life." S.

April.

Bookman. "A Book of Penitence." Rev. William Barry.

De Profundis

Independent Review. "De Profundis." G. Lowes Dickinson.

Month. "De Profundis." M. D. Petre.

July.

Hibbert Journal. "The Birth of a Soul." Professor Hugh Walker.

August.

Crank. "Out of the Deep." Chester Warren.

August 12.

Inquirer. "A Soul's Awakening." J. Tyssul Davis.

August 16.

Manchester Courier. "'Art for Art's Sake.'" Rev. Canon Gorton.

September 3.

Freethinker. "A Study in Moral Bankruptcy." Fredk. Ryan.

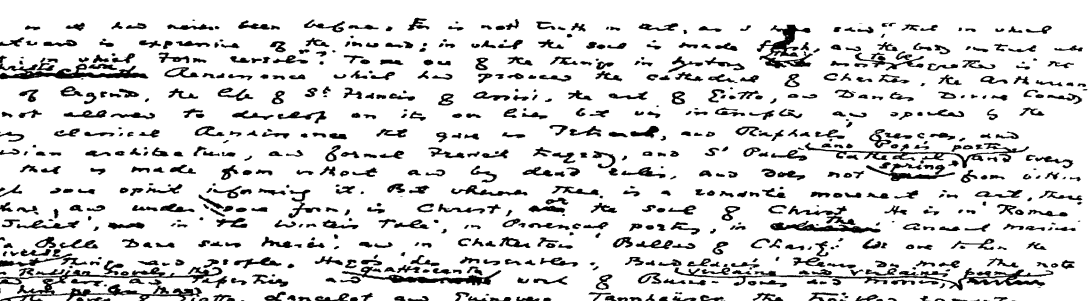
December 7.

Examiner. "Oscar Wilde's 'De Profundis.'" Vernon Bartlett.

See also *Evening News*, March 1 and 2 for an "Account of Oscar Wilde's Life at Reading," told by his gaoler; and *St. James's Gazette*, March 2 and 3, for two articles signed "A." [Lord Alfred Douglas], on "Oscar Wilde's Last Years in Paris." These articles were followed by a lengthy correspondence, which included letters from "O." [Rev. Sir David Oswald Hunter Blair, Bart., O.S.B.], "A." [Lord Alfred Douglas] and A. Kipling Common (March 6); Anthony Collins (March 7); "The Writer of the Preface to 'De Profundis'" [Robert Ross] (March 8); Robert Harborough Sherard (March 9); "Sacerdos" (March 10); Lily Teixeira [Mrs. Alexander Teixeira de Mattos] and "Z." (March 12).

A facsimile of a portion of the twelfth folio of the original manuscript appeared in *The Daily Mirror* on March 13, doubts having been expressed in some quarters as to the authenticity of the work.

Dr. John Campbell, M.P. for South Armagh, gave notice in the Parliamentary Papers that on March 13



DE PROFUNDIS

Reduced facsimile of original manuscript

De Profundis

he would ask the Home Secretary (Mr. Aretas Akers-Douglas) whether he could state "what facilities for literary work were accorded to the late Mr. Oscar Wilde during his incarceration in Reading Gaol," but the question does not appear to have been put.

The original manuscript, in the form of a letter to an unnamed friend, is written on twenty sheets (eighty pages) of blue foolscap paper, ruled with 33 blue lines to a page. The first leaf of each sheet bears at the top a plain embossed seal of the Government die. Each leaf measures 13 by 8 inches. The original manuscript was handed to Mr. Ross by Wilde on the day after he left prison.* In 1909 Mr. Ross presented it to the Trustees of the British Museum, but it is not shown to visitors.

[391]

DE PROFUNDIS | BY | OSCAR WILDE | SECOND EDITION | METHUEN AND CO. | 36 ESSEX STREET, STRAND | LONDON |

Collation as in the first edition, except that on the title-page is added SECOND EDITION, and on the reverse of title-page is added | *Second Edition*, 1905 | . A few misprints are corrected.

In the following impressions the number of the edition appears on the title-page, on the reverse of which the bibliographical notes are amended accordingly.

[392]

Third Edition, March 1905.

[393]

Fourth Edition, March 1905.

[394]

Fifth Edition, April 1905.

[395]

Sixth Edition, September 1905.

[396]

Seventh Edition, January 1907.

[397]

Eighth Edition, April 1907.

* See the dedicatory letter in the editions containing additional matter, 1908, 1909, etc. The published book does not contain more than half of the manuscript. (See No. 419.)

De Profundis

[398]

Ninth Edition, July 1907.

[399]

Tenth Edition, October 1907.

[400]

Eleventh Edition, January 1908.

[401]

Twelfth Edition, December 1908.

In March 1908 *De Profundis*, with Additional Matter, was published in the First Collected Edition, which strictly speaking makes the 12th edition, but it is known as the 13th edition. (See No. 441.)

No more impressions of the five-shilling edition in blue buckram boards were issued.

Thirteenth Edition, with Additional Matter, 1908, in Methuen's First Collected Edition. (See No. 441.)

Fourteenth (1909) and Fifteenth (1911) Editions, with Additional Matter, in Methuen's Second Collected Edition. (See Nos. 516, 517.)

Sixteenth (1911) to Twenty-fourth (1912) Editions, without Additional Matter, in Methuen's Shilling Library. (See Nos. 530-537.)

Twenty-fifth Edition (1913), with Additional Matter, in Methuen's Second Collected Edition. (See No. 518.)

Twenty-sixth to Twenty-eighth Editions (1913), without Additional Matter, in Methuen's Shilling Library. (See Nos. 538-540.)

Authorised American Editions

[402]

DE PROFUNDIS | BY | OSCAR WILDE | G. P. PUTNAM'S SONS | NEW YORK AND LONDON | THE KNICKERBOCKER PRESS | 1905 |

Crown 8vo ($7\frac{1}{4}$ by $4\frac{3}{4}$ in.); pp. x + 123; price $1.50 net.

Collation:—Two blank leaves; half-title, reverse blank, 1 leaf; title-page, on reverse being, Copyright, 1905 | by | G. P. Putnam's Sons | The Knickerbocker Press, New York | , 1 leaf; Preface, 3 leaves (paged v to ix), the reverse of the third leaf being blank; text of *De Profundis*, 62 leaves, the reverse of the last leaf being blank, followed by one blank leaf.

De Profundis

Signatures * :—[i] (7 leaves), [1] to [7] (7 sheets of 8 leaves) and [8] (6 leaves); laid paper, top edges gilt, others uncut.

Grey paper boards, gilt, with dark blue linen back, on which is pasted a strip of grey paper, showing a dark blue edging on either side, lettered in Old English characters. Issued with a loose outer wrapper of grey paper printed in dark blue, on the back being a publisher's advertisement, and on the front the following :—

"De Profundis" was written while its unfortunate author was a prisoner in Reading Gaol, and it contains what is probably the most sincere and personal expression of his peculiarly artificial and sensitive nature. He records his bitterness towards society on his downfall, his abject grief during the first months of prison discipline, and then the gradual growth of a repentant spirit, and a courageous resolve to go out into the world and complete his artistic career. As a human document this work possesses unique value and interest, and the beauty of its style entitles it to a high place in the literature of the time.

The last paragraph of the Preface differs somewhat from the text of the English edition :—

I venture to hope that this fragment, which renders so vividly, perhaps painfully, the effect of social *débâcle* and imprisonment on a highly intellectual and artificial nature, will give many readers a different impression of the witty and delightful writer from any they may have hitherto received.

Between the half-title page and the title-page is inserted a frontispiece containing a portrait of Wilde, with a tissue guard-paper on which is printed in red: Oscar Wilde | Reproduced, by permission, from the etching by | J. E. Kelly, made in 1882 during Wilde's | American tour, under the instruc- | tion of his manager. |

The reproduction shows a half-length figure seated in an arm-chair. The original drawing shows the figure seated by a table near which is standing a child.

An etching of this drawing, signed by Wilde and Kelly, was sold for £6, 6s. at Puttick & Simpson's, London, May 14, 1912.

The collation of the following editions is identical with that of No. 402, the date of the new impression being added to the bibliographical notes on the reverse of the title-page :—

[403]

The same. Reprinted March 1905.

* The only signatures which appear are 2 on p. 17 and 4 on p. 49.

DE PROFUNDIS

BY

OSCAR WILDE

G. P. PUTNAM'S SONS
NEW YORK AND LONDON
The Knickerbocker Press
1905

[402]

Reduced facsimile of title-page

De Profundis

[404]

The same. Reprinted May 1905.

[405]

The same. Reprinted August 1905.

[406]

The same. Reprinted October 1905.

[407]

The same. Reprinted December 1905.

[408]

The same. Reprinted March 1906.

[409]

The same. Reprinted November 1906.

[410]

The same. Reprinted March 1907.

[411]

The same. Reprinted May 1908.

[412]

DE PROFUNDIS | BY | OSCAR WILDE | EDITED, WITH A PREFATORY DEDICATION | BY | ROBERT ROSS | SECOND EDITION | WITH ADDITIONAL MATTER | G. P. PUTNAM'S SONS | NEW YORK AND LONDON | THE KNICKERBOCKER PRESS |

Crown 8vo (7 by 4¾ in.); pp. xvi+ 154; price $1.50 net.

Collation:—One blank leaf; title-page, on reverse being, Copyright, 1905 | by | G. P. Putnam's Sons | Copyright, 1909 | by G. P. Putnam's Sons | (For Revised Edition) | The Knickerbocker Press, New York | , 1 leaf; Prefatory Dedication, 4 leaves (paged iii to ix), the reverse of the fourth leaf being blank; Publishers' Note, reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; Letters from Reading Prison, 10 leaves, the reverse of the last being blank; half-title, reverse blank, 1 leaf; Preface to the First Edition, reverse blank, 1 leaf; text of *De Profundis*, 49 leaves, on reverse of the last leaf (p. 122) being note as to copyright of the following letters; Two Letters to *The Daily Chronicle* on Prison Life, 19 leaves, followed by 3 blank leaves.

Signatures:—[i] and 1 to 10 (11 sheets of 8 leaves); wove paper, top edges gilt, others uncut.

Grey paper boards, gilt, as in No. 402; loose outer

De Profundis

wrapper of buff paper printed in black, the note on the front being as in the earlier editions.

On p. xi is—

PUBLISHERS' NOTE.

The publishers have received from Mr. Robert Ross, literary executor of Oscar Wilde, "copy" for a revised edition of *De Profundis*, in which the editor has been able to include certain additional matter, aggregating some eighty pages.

The frontispiece portrait is the same as in the earlier editions.

The text of the Prefatory Dedication, Letters and *De Profundis*, with Additional Matter, is taken from Methuen's edition of 1908 (No. 441).

The collation of the following editions is identical with that of No. 412, the date of the new impression being added to the bibliographical notes on the reverse of the title-page:—

[413]

The same: Reprinted May 1910.

[414]

The same: Reprinted April 1911.

[415]

The same: Reprinted May 1912.

[416]

The same: Reprinted November 1912.

[417]

The same: Reprinted 1914.

Colonial Edition

[418]

DE PROFUNDIS | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET, STRAND | LONDON | COLONIAL LIBRARY |

Crown 8vo (7½ by 5 in.); pp. 151.

Collation as in No. 388, except that at the top of the half-title page is added Methuen's Colonial Library, and on the title-page *Colonial Library* is added below the publishers' imprint. The end-papers contain lists of volumes in Methuen's Colonial Library. No price is stated as it varied in the different colonies.

Top edges cut, but not gilt; sides uncut.

The volumes were issued in two styles: (1) crimson

De Profundis

paper wrappers lettered in black, (2) grey-blue cloth boards with gilt lettering on the back.

Twelve impressions of this edition were issued, the date of publication corresponding with the English edition (Nos. 388-401).

[419]

THE SUPPRESSED PORTION | OF | "DE PROFUNDIS" | BY OSCAR WILDE | NOW FOR THE FIRST TIME PUBLISHED | BY HIS LITERARY EXECUTOR | ROBERT ROSS | [Printers' device] | PAUL R. REYNOLDS | NEW YORK | 1913. |

Demy 8vo (9 by 5 ¾ in.); pp. 91.

Collation:—Title-page, on reverse being, Copyright 1913 | By | Paul R. Reynolds | , 1 leaf; text, 45 leaves; followed by 2 blank leaves.

[*Signatures*]:—[1] to [6] (6 sheets of 8 leaves); wove paper, all edges cut.

Grey linen boards printed in black, on the front side only, The Suppressed Portion | of | "De Profundis" | by | Oscar Wilde | .

Published September 22, 1913.

Fifteen copies were printed. Entered for copyright at the Library of Congress, Washington, U.S.A. (Entry: Class A, xxc., No. 351888), on September 24.

The text consists of those portions of the original manuscript not included in Methuen's editions of 1909, etc. Some portions were read during the hearing of the libel action, Douglas *v.* Ransome in the High Court of Justice (King's Bench Division) on April 17 and 18 and published in the London daily papers of April 18 and 19, 1913.

See also *The Outlook*, April 26, 1913, pp. 570-571, "The Unpublished Part of *De Profundis*," signed "H." [P. P. Howe], being in part a review of—

THE | FIRST | STONE | BY | T. W. H. CROSLAND | ON READING | THE UNPUBLISHED PARTS | OF 'DE PROFUNDIS' | LONDON | PUBLISHED BY THE AUTHOR | FOURTEEN CONDUIT STREET | 1912 [December] |

Demy 8vo (8 by 5½ in.); pp. 30; boards, gilt; price 2s. 6d. net.

THE SUPPRESSED PORTION

OF

"DE PROFUNDIS"

By OSCAR WILDE

NOW FOR THE FIRST TIME PUBLISHED
BY HIS LITERARY EXECUTOR
ROBERT ROSS



PAUL R. REYNOLDS
NEW YORK
1913.

[419]
Facsimile of title-page

First Collected Edition, 1908

The first collected edition of Wilde's works was issued in 1908 in fourteen volumes, demy octavo (8¼ by 5¾ in.), thirteen with the imprint of Methuen & Co., and one, *The Picture of Dorian Gray*, with the imprint of Charles Carrington, Paris. The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time. The thirteen volumes bearing Messrs. Methuen's imprint were sold only in sets, the first six being published on February 13, the next five on March 13, and the last two on October 15, 1908. *Dorian Gray* was published by Charles Carrington on April 16. Some of the volumes contain matter which, owing to the exigencies of copyright and other difficulties, is not included in any other edition. They were issued under the general editorship of Mr. Robert Ross.

The imprint of the printers: Printed by T. and A. Constable, Printers to His Majesty | at the Edinburgh University Press | appears either at the foot of the last page of the text or on the following leaf.

The volumes are lettered in italics on the front side and along the back. On the front side are the three designs (two at the top on either side of the lettering and one at the bottom) by Charles Ricketts which were first used for the limited editions of *De Profundis*, 1905. (See Nos. 389, 390.)

The edition was limited to the following numbers:—

(i) One thousand copies on hand-made paper, top edges gilt, sides uncut; white buckram boards with gilt lettering and designs; loose outer wrappers of green paper printed in darker green with the same lettering and designs; price 12s. 6d. net each volume.

First Collected Edition

On the reverse of the title-page of each volume is a bibliographical note and, at the foot:—*This Edition on handmade paper is limited to* 1000 *copies* | *for the United Kingdom and America* | .

(ii) Eighty copies on Japanese vellum, top edges gilt, sides uncut; covers of limp vellum, the front edges turned over, with gilt lettering and designs; loose outer wrappers of grey paper printed in dark green with the same lettering and designs; price 42s. net each volume.

On the reverse of the title-page of each volume is a bibliographical note and, at the foot:—*This Edition on Japanese vellum is limited to* 80 *copies for the* | *United Kingdom and America* | .

Each volume has in addition three or four preliminary blank leaves and the same at the end. The second preliminary leaf forms the flyleaf of the front end-paper, and the first of the last three at the end forms the flyleaf of the back end-paper.

Reviews, 1908:—*Academy* (by [Lord] A[lfred] D[ouglas]), July 11; *Athenæum* [by Arthur Symons], May 16; *Birmingham Daily Post*, April 24; *Daily Chronicle* (by Edward Thomas), April 13; *Daily Telegraph* [by Reginald Turner], July 8; *Manchester Guardian* (by C. E. M[ontague]), April 13; *Nation*, March 21; *Onlooker*, April 4; *Pall Mall Gazette*, March 25; *Saturday Review*, August 8; *Standard*, March 30; *Times Literary Supplement* [by Harold Child], June 18; *Westminster Gazette* [by J. A. Spender], March 28, August 8; etc., etc.

[*Vol. I*] *The Duchess of Padua*

[420]

THE | DUCHESS OF PADUA | A PLAY | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii+210.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Note on the history of the play, reverse blank, 1 leaf; Dedication, on reverse of which is "Note on the Length of this Play," signed O. W., 1 leaf; The Persons of the Play, and, on reverse, The Scenes of the Play, 1 leaf; half-title to Act I, reverse blank, 1 leaf; text of the play, including

First Collected Edition

half-titles to Acts II to V and blank pages, 105 leaves; blank leaf with printers' imprint on reverse.

Signatures:—[*a*] (6 leaves), A to N (13 sheets of 8 leaves) and O (2 leaves).

Between the second and third leaf is inserted a slip reading: *Copyright in the United States of America by | Methuen & Co.*, 1907.*

In the Note by Robert Ross [p. v] the date and place of the first production in New York should read, "on January 26, 1891, at the Broadway Theatre," instead of "on November 14, 1891, at Hammerstein's Opera House."

The dedicatory letter [p. vii] is headed "To A. S."—*i.e.* Miss Adela Schuster—and is signed Robert Ross, Xmas 1906.

[421]

The same on Japanese vellum.

In addition to the 1000 copies to which the hand-made paper edition was limited, sixty extra copies of *The Duchess of Padua* were printed for the Press, this being the first published edition of the play.

Reviews:—*Birmingham Post*, February 14; *Daily Chronicle* (by Edward Thomas), February 13; *Daily Graphic*, February 14; *Daily News* (by R. A. Scott-James), February 13; *Daily Telegraph* (by W. L. Courtney), February 19; *Evening Standard*, February 27; *Glasgow Herald*, February 24; *Globe*, March 27; *Literary World*, April 15; *Liverpool Daily Courier* (by D. S.), February 28; *Manchester Courier, February* 13; *Manchester Guardian* (by C. E. M[ontague]), February 21; *Morning Leader* (by B. C.), February 14; *New Age*, April 4; *Times Literary Supplement*, February 27; etc., etc.

[422]

THE | DUCHESS OF PADUA | A PLAY | BY | OSCAR WILDE | PAUL R. REYNOLDS | NEW YORK | 1907

Demy 8vo (8¼ by 5½ in.); pp. viii + 210.

Collation:—Half-title, with reverse blank, 1 leaf; title-page, as above, on reverse being: Copyright 1907 | by | Methuen & Co. | , 1 leaf; Note, reverse blank, 1 leaf;

*This slip is omitted in the Japanese vellum copies.

First Collected Edition

Dedication, on the reverse of which is "Note on the Length of this Play," 1 leaf; etc., as above. The text of the play, including Persons and Scenes of the Play, half-titles to each Act, etc., occupies pp. 1-210.

This edition was set up in type and printed in the United States for copyright purposes through the agency of Paul R. Reynolds, 70 Fifth Avenue, New York, on behalf of Messrs. Methuen. Six copies are said to have been printed, two of which are in the Library of Congress at Washington and one in the possession of Messrs. Methuen.*

Bright yellow glazed paper wrappers, lettered in black on the front: The | Duchess of Padua | a play | by | Oscar Wilde | .

Printed upon white laid paper, all edges cut; fastened by wires. The text is practically line for line the same as Methuen's edition (No. 420), from an early copy of which it was set up in America.

[*Vol. II*] *Salomé. A Florentine Tragedy. Vera*

[423]

SALOMÉ. | A FLORENTINE TRAGEDY. | VERA. | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. viii+261.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, reverse blank, 1 leaf; text, including half-titles to each play, on the reverse of each being bibliographical notes, 131 leaves.

Signatures:—[*a*] (4 leaves), A to Q (16 sheets of 8 leaves) and R (4 leaves).

CONTENTS.

PAGE

SALOMÉ, 1

[The French text from the edition of 1893. See No. 348.]

A FLORENTINE TRAGEDY, 83

[A fragment from the original manuscript written in 1893-1894.]

VERA; OR, THE NIHILISTS, 115

[From the acting edition privately printed in 1882 (No. 303), with revisions from the author's annotated copy.]

*In Messrs. Methuen's copy two blank leaves are inserted between pp. 4 and 5.

Scene

The Scene represents a room in a burgher's house at Florence. A large window at the back opens on a moonlit sky. The tops of Towers are faintly seen. There is a door L C. a large tapestried bed with close curtains L. U. The time is XVI^th century. There is a Table set with supper for one. A lamp. Stools. A chest. etc.

Characters

Simone Dario. (a merchant)
Bianca. (his wife.)
Guido Bardi. (a young Florentine of high birth.)

Time. XVI. Century.

Place

Florence.

A FLORENTINE TRAGEDY

Reduced facsimile of original manuscript

First Collected Edition

[424]

The same on Japanese vellum.

The first publication of *A Florentine Tragedy* was in a Russian translation by Michael Lykiardopulos, which appeared in *Viessy*, Moscow, Vol. IV, No. 1, January 1907, pp. 17-38.

A manuscript of *A Florentine Tragedy* contains the following unpublished fragments:—

The scene represents a room in the house of a Florentine Burgher. The time is night, and through the open window at the back of the stage one can see the moon and the tall towers of the . . . and the roofs of many houses and many bright stars.

Bianca

Oh! I had thought Love came with winged feet
And not with feet of lead! [*'Tis past the hour.*]
Why does he tarry?
These foolish lights were better quenched.
'Tis past the hour, and the [*dull*] slow-ticking clock
Like an unskilful player on the lute,
Makes harsh division of each point of Time
And sickens expectation. Mary Mother!
Thou knowest all my love and loveless days
Wearily passed and patiently endured,
Days without light or laughter, or such joys
As are [*a*] the common heritage of those
Who lack both food and raiment.
Holy Mother,
Thou knowest them all? And if it be thy will,

.

Oh! he has come! He has come

Guido's voice outside.

.

Bianca

Sing! Sing again! The thorn-pierced nightingale
[*That all night long makes music for the moon*]
[*Is not so sweet. She does but sing of pain*]
That every eve calls to the listening moon
Is not so sweet, for all her ecstasies,
She does but sing of pain, and bleeding loves,
[Of bleeding loves and pain she does but sing]

First Collected Edition

[*And*] fierce misery is all her melody.
Therefore she hides herself in forest leaves
And to the deepest darkness makes her moan,
And with false echoes fills that hollow shell,

Guido's voice

Bianca

Simone Dario
My good wife you come slowly. Were it not seemlier
[*better*]
To run to meet your lord? Here take my cloak.
[*And*] First store this pack. 'Tis heavy. I have sold
nothing

The manuscript contains the next five lines of Simone's speech practically identical with the published version.

At Sotheby's on July 27, 1911, the following lot realised £56:—

204 THE FLORENTINE TRAGEDY. Portions of the MS. in blank verse, with one unpublished page, on 12 pp. folio, numbered pp. 1-7, 20-23, and an unnumbered page

*** The play was first published in the collected edition of Wilde's works, 1907 [1908], but the MS. of the first scene could not then be discovered, and an opening scene was specially written for the stage by Mr T. Sturge Moore. The unpublished page is a part of the missing scene, and describes the meeting of Guido and Bianca.

This unpublished portion begins as follows:—

Bianca, a beautiful woman, is kneeling before an image of the Madonna. She is simply but beautifully dressed.

Enter by Window GUIDO

Guido—Last night it snowed in Florence but to-night
It rains red roses. Nay, my gentle dove,
Why do you lure the hawk to follow { you?
visit }

The origin of the following play is explained in the Foreword [p. x]:—

First Collected Edition

FLOWER O' THE ROSE | A ROMANTIC PLAY | BY | WILLIAM J. LOCKE | LONDON: PRINTED BY RALPH STRAUS AT THE SIGN OF | THE OSTRICH IN BASSETT ROAD. MDCCCCIX |

Demy 8vo (8½ by 5½ in.); pp. xii+25; boards.

On the reverse of the half-title [p. vi] is printed:—*Of this Play only fifty copies | have been printed for private | circulation. Each copy, this | being No. . . ., has been signed | by the Author.* | The number of the copy is printed, the author's signature being added below.

FOREWORD.

THE idea of this little play was first given to me by Mr. Lewis Waller on a summer afternoon at Aix-les-Bains in the year 1900. The plot had been told him by the late Mr. Oscar Wilde who, as Mr. Waller then believed, had never written it in play form.

Sometime afterwards, thinking it a pity that so excellent an idea should be lost, I wrote my play and submitted it for production to Mr. Waller. As Mr. Waller was unable to use it I took it to Mr. George Alexander with a note as to its origin. To my astonishment and interest Mr. Alexander told me that he [that he*] had himself commissioned a play in blank verse from Mr. Wilde, that it had been all but completed, that he had heard several scenes—and that the manuscript had been lost for years. However, Mr. Alexander purchased my play, and with the full concurrence of Mr. Wilde's literary executor who was good enough to attend one or two rehearsals, produced it at a matinée at His Majesty's Theatre on the 23rd June 1904.

It was not until two or three years afterwards that the missing manuscript of Mr. Oscar Wilde's play, now famous as "A Florentine Tragedy," was by happy chance discovered.

WILLIAM J. LOCKE.

On the following leaf [p. xi] is given the cast of the first production. The text of the play occupies pp. 1-25,

A Florentine Tragedy was played by the Literary Theatre Society, London, June 10, 1906; by the New English Players, October 28, 1907; by Mrs. Patrick Campbell in Edinburgh, September 19, 1908; by Mr. Murray Carson at Swansea, December 7, 1911; by the Drama Society, London, December 12, 1911; by Mr. Basil Dean at the Liverpool Repertory Theatre, October 28, 1912; etc., etc.

[*Vol. III*] *Lady Windermere's Fan*

[425]

LADY WINDERMERE'S FAN | A PLAY | ABOUT A GOOD

* *Sic.*

First Collected Edition

WOMAN | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 183.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; The Scenes of the Play, Cast of the First Production * on reverse, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the play, including half-titles to Acts II to IV and blank pages, 92 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] (2 leaves), *b* (4 leaves), A to L (11 sheets of 8 leaves) and M (4 leaves).

The text is taken from the edition published by Elkin Mathews and John Lane in 1893.

[426]

The same on Japanese vellum.

[*Vol. IV*] *A Woman of No Importance*

[427]

A WOMAN OF | NO IMPORTANCE | A PLAY | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 191.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; The Scenes of the Play, Cast of the First Production on reverse, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the play, including half-titles to Acts II to IV and blank pages, 96 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] (4 leaves), *b* (2 leaves), A to M (12 sheets of 8 leaves).

The text is taken from the edition published by John Lane in 1894.

[428]

The same on Japanese vellum.

* The date of the first production was February 20, 1892, and not February 22 as here stated.

First Collected Edition

[Vol. V] An Ideal Husband

[429]

AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 239.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; The Scenes of the Play, Cast of the First Production on reverse, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the play, including half-title to Acts II to IV and blank pages, 120 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] (2 leaves), *b* (4 leaves), and A to P (15 sheets of 8 leaves).

The text is taken from the edition published by Leonard Smithers in 1899.

[430]

The same on Japanese vellum.

[Vol. VI] The Importance of Being Earnest

[431]

THE IMPORTANCE | OF BEING EARNEST | A TRIVIAL COMEDY FOR | SERIOUS PEOPLE | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 187.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; The Scenes of the Play, Cast of the First Production on reverse, 1 leaf; half-title to First Act, reverse blank, 1 leaf; text of the play, including half-title to Acts II and III and blank pages, 94 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] (4 leaves), *b* (2 leaves), A to L (11 sheets of 8 leaves) and M (6 leaves).

The text is taken from the edition published by Leonard Smithers in 1899.

[432]

The same on Japanese vellum.

First Collected Edition

[Vol. VII] Lord Arthur Savile's Crime and Other Prose Pieces

[433]

LORD ARTHUR SAVILE'S | CRIME | AND OTHER PROSE PIECES | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo ($8\frac{1}{4}$ by $5\frac{3}{4}$ in.); pp. viii + 266.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, reverse blank, 1 leaf; text, including half-title to each piece and blank pages, 132 leaves, the printers' imprint being at the foot of the last page.

Signatures:—[a] (4 leaves), A to R (17 sheets of 8 leaves) and S (2 leaves).

CONTENTS.

	PAGE
Lord Arthur Savile's Crime,	3
The Canterville Ghost,	65
The Sphinx without a Secret,	123
The Model Millionaire,	135

[The above are reprinted from the volume published by Osgood, McIlvaine & Co., 1891. See No. 345.]

The Portrait of Mr. W. H.,	147

[From *Blackwood's Edinburgh Magazine*, July 1889. See No. 3.]

Poems in Prose,	203

[From the *Fortnightly Review*, July 1894. See No. 56.]

The Rise of Historical Criticism,	223

[From THE RISE | OF | HISTORICAL CRITICISM | BY OSCAR WILDE | PRIVATELY PRINTED | 1905 | [Sherwood Press, Hartford, Conn., U.S.A., demy 8vo; pp. 45.]

[434]

The same on Japanese vellum.

On the reverse of the half-title to *The Rise of Historical Criticism* [p. 222] is the following note:—

For establishing the authenticity of this Essay I am indebted to Mr. Charles Glidder Osborne, who has examined the original manuscript, now in America. The Essay has been pirated by some person or persons unknown. It is obviously a very *early* work, written when the author was either at Dublin or at Oxford. I am indebted to a well-known Oxford Scholar * for correcting the proofs as far as is possible. The interpretation of the Essay is sometimes obscure.

ROBERT ROSS.

* Professor J. W. Mackail.

First Collected Edition

The original manuscript is one of the many which disappeared (or, in this case, possibly was sold) at the time of the sale of Wilde's effects at Tite Street, Chelsea, on April 24, 1895. It was taken to America and published in New York in the volume described above (the edition being stated to be limited to 225 numbered copies).

In July 1905 this manuscript was offered for sale in the catalogue of S. B. Luyster, jun., of 35 John Street, New York City, being described as follows:—

103. The original manuscript* of the *Rise of Historical Criticism*, written in ink entirely in the handwriting of Oscar Wilde. It occupies 80 pages in a morocco-covered book 9 by 7½ inches. The first part has evidently been rewritten as 7 pages are loosely inserted in place of some that have been torn out. The MS. is complete and connected and has many interesting corrections and inserted notes—$275.

Some time after the volume containing *Lord Arthur Savile's Crime and Other Pieces* had been published, Mr. Robert Ross found the remainder of the Essay in two quarto exercise books which are apparently uniform with the volume in America described in Luyster's catalogue. The rest of the Essay was included in *Miscellanies* (pp. 181-228), the last volume of Methuen's First Collected Edition, published in October 1908. (See No. 447.)

The Essay was written for the Chancellor's English Essay Prize at Oxford in 1879, the subject being "Historical Criticism Among the Ancients." The Prize was not awarded.

This had happened only once previously (in 1871). The Prize was founded in 1768. The Judges were the Public Orator, the Professor of Poetry (see p. 243 under *Ravenna*) and three Members of Convocation. The Prize is confined to those Members of the University who have exceeded four years but have not exceeded seven from their matriculation.

Professor J. W. Mackail, who as Professor of Poetry at Oxford from 1906 to 1911 acted as one of the Judges of this Prize, states: "The essay, young as it is, is quite up to the general level of that sort of thing and I do not know why the prize was not awarded. It would be interesting to find out—only it is now among the chapters of the treatise *de rebus deperditis*—what the essays were in that year."

* The reproduction of the first leaf of the manuscript given on p. 471 is from a photograph belonging to Mr. Glidder Osborne.

Historical Criticism

Historical criticism nowhere occurs as an isolated fact in the evolution or literature of any people but part of that complex working towards freedom which may be described as the revolt against authority, its motive or effect of that spirit of ~~revolt~~ inquisition, which is the sphere of action produces democracy and revolution, and in that of thought is the parent of philosophy and physical science: and its importance as a factor of progress is to be tested not so much on the results it attains to, as on the line of thought which it represents, and the method by which it works.

Being thus the assertion of forces essentially revolutionary, it is not to be found in the ancient world among the material [illegible] of Asia or [illegible]

THE RISE OF HISTORICAL CRITICISM
Facsimile of first leaf of original manuscript

First Collected Edition

[Vol. VIII] Intentions and The Soul of Man

[435]

INTENTIONS | AND | THE SOUL OF MAN | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. viii + 335.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, reverse blank, 1 leaf; text of *Intentions*, including half-title to each essay and blank pages, and text of *The Soul of Man [Under Socialism]*, including half-title, on reverse of which is note as to copyright, 168 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] (4 leaves) and A to X (21 sheets of 8 leaves).

CONTENTS.

	PAGE
INTENTIONS:—	
The Decay of Lying,	3
Pen, Pencil, and Poison,	61
The Critic as Artist,	99
The Truth of Masks,	227
[From *Intentions*, published by Osgood, McIlvaine & Co. in 1891 and reprinted in 1894. See No. 341.]	
THE SOUL OF MAN,	273
[See Nos. 52 and 367.]	

[436]

The same on Japanese vellum.

[Vol. IX] Poems

[437]

THE POEMS | OF | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 345.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, 3 leaves, the reverse of the third being blank; text, including half-titles, etc., 173 leaves, the printers' imprint being on the reverse of the last leaf; followed by one blank leaf.

Signatures:—[*a*] (4 leaves), *b* (2 leaves), A to X (21 sheets of 8 leaves) and Y (6 leaves).

First Collected Edition

[438]

The same on Japanese vellum.

CONTENTS.

RAVENNA 1

From the edition published by Thomas Shrimpton & Son, Oxford, in 1878 (No. 301).

POEMS 21

From *Poems* (No. 307) published by David Bogue in 1882. For List of Contents see pp. 286, 288 of this *Bibliography*. The three concluding stanzas of *Magdalen Walks* (pp. 103-104) are added from *The Irish Monthly*, April 1878; the last stanza of *Athanasia* (p. 108) from *Time*, July 1879; the third and the last two stanzas of *La Bella Donna della mia Mente* (pp. 113-114) from *Kottabos*, Trinity Term, 1876; and two stanzas in *Charmides* (pp. 124 and 125: "Those who have never known a lover's sin" and "Those who have never seen the daylight peer") which were cancelled in the fourth and fifth editions of *Poems*, 1882, are taken from the earlier editions of 1881.

UNCOLLECTED POEMS

FROM SPRING DAYS TO WINTER (For Music) [In the glad spring time when leaves were green,] 237

From *The Dublin University Magazine*, January 1876.

Αἴλινον, αἴλινον εἰπέ τὸ δ'εὖ νικάτω [O well for him who lives at ease]

From *The Dublin University Magazine*, September 1876.

THE TRUE KNOWLEDGE [Thou knowest all; I seek in vain] 240

From *The Irish Monthly*, September 1876.

LOTUS LEAVES [There is no peace beneath the moon.] 241

From *The Irish Monthly*, February 1877.

The stanzas here reprinted are cancelled in all earlier editions of *Poems*, the others appearing as *La Fuite de la Lune* and *Le Reveillon*.

First Collected Edition

WASTED DAYS (From a Picture Painted by Miss V. T.) [A fair slim boy not made for this world's pain,] 244

From *Kottabos*, Michaelmas Term, 1877.

An amended version is given in *Poems*, 1881, p. 53, as *Madonna Mia*.

IMPRESSIONS: I. LE JARDIN [The lily's withered chalice falls]; II. LA MER [A white mist drifts across the shrouds,] 245

From *Our Continent*, Philadelphia, February 15, 1882.

UNDER THE BALCONY [O beautiful star with the crimson mouth!] 247

From *The Shakspearean Show-Book*, 1884.

THE HARLOT'S HOUSE [We caught the tread of dancing feet,] 249

From *The Dramatic Review*, April 11, 1885.

LE JARDIN DES TUILERIES [This winter air is keen and cold,] 251

From *In a Good Cause*, 1885.

ON THE SALE BY AUCTION OF KEATS' LOVE-LETTERS [These are the letters which Endymion wrote] 252

First published in *The Dramatic Review*, January 23, 1886.

THE NEW REMORSE [The sin was mine; I did not understand.] 253

From *The Spirit Lamp*, December 6, 1892.

First published, as *Un Amant de Nos Jours*, in *The Court and Society Review*, December 13, 1887.

FANTAISIES DÉCORATIVES: I. LE PANNEAU [Under the rose-tree's dancing shade]; II. LES BALLONS [Against these turbid turquoise skies] 254

From *The Lady's Pictorial* Christmas Number, 1887.

CANZONET [I have no store] 257

From *Art and Letters*, Paris, April 1888.

SYMPHONY IN YELLOW [An omnibus across the bridge] 259

From *The Centennial Magazine*, Sydney, February 1889; reprinted in *The Golden Grain Guide*, May 1889.

First Collected Edition

IN THE FOREST [Out of the mid-wood's twilight] 260
From *The Lady's Pictorial* Christmas Number, 1889.

TO MY WIFE WITH A COPY OF MY POEMS [I can write no stately proem] 261
From *Book-Song*, edited by Gleeson White, 1893.

WITH A COPY OF "A HOUSE OF POMEGRANATES" [Go, little book,] 262
From *Book-Song*, edited by Gleeson White, 1893.

AN UNPUBLISHED POEM (1884).

TO L. L. [Could we dig up this long-buried treasure,] 265
From the original manuscript.
A shorter draft of the poem was published under the title of *Roses and Rue* in *Midsummer Dreams*, the Summer Number of *Society*, June 1885.

TRANSLATIONS.

CHORUS OF CLOUD MAIDENS [Cloud-maidens that float on for ever,] 271
From Pollard's *Odes from the Greek Dramatists*, 1890.
First published in *The Dublin University Magazine*, November 1875.

ΘΡΗΝΩΙΔΙΑ [O fair wind blowing from the sea!] 273
From *Kottabos*, Michaelmas Term, 1876.

A FRAGMENT FROM THE AGAMEMNON OF ÆSCHYLOS [Thy prophecies are but a lying tale,] 277
From *Kottabos*, Hilary Term, 1877.

SEN ARTYSTY; OR, THE ARTIST'S DREAM. From the Polish of Madame Helena Modjeska [I too have had my dreams: ay, known indeed] 281
From *The Green Room*, Routledge's Christmas Annual, edited by Clement Scott, 1880.

THE SPHINX [In a dim corner of my room for longer than my fancy thinks] 289
First published by Elkin Mathews and John Lane, 1894.

THE BALLAD OF READING GAOL [He did not wear his scarlet coat,] 315
First published by Leonard Smithers, 1898.

First Collected Edition

[*Vol. X*] *A House of Pomegranates, The Happy Prince and Other Tales*

[439]

A HOUSE | OF POMEGRANATES | THE HAPPY PRINCE | AND OTHER | TALES | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. viii + 256.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, reverse blank, 1 leaf; half-title: A House of Pomegranates, reverse blank, 1 leaf; text of *A House of Pomegranates*, including half-title to each story, with dedication on reverse, and blank pages, the reverse of the last leaf being blank; text of *The Happy Prince and Other Tales*, including half-title, with dedication on reverse, half-title to each story and blank pages, the printers' imprint being at the foot of the last page, 127 leaves.

Signatures:—[*a*] (4 leaves) and A to Q (16 sheets of 8 leaves).

CONTENTS.

	PAGE
A HOUSE OF POMEGRANATES:—	
The Young King,	3
The Birthday of the Infanta,	31
The Fisherman and His Soul,	67
The Star-Child,	133

[From *A House of Pomegranates* * published by Osgood, McIlvaine & Co. in 1891. (See No. 347.)]

THE HAPPY PRINCE AND OTHER TALES:—	
The Happy Prince,	167
The Nightingale and the Rose,	187
The Selfish Giant,	201
The Devoted Friend,	211
The Remarkable Rocket,	235

[From *The Happy Prince and Other Tales* published by David Nutt in 1888 and reprinted in 1889, 1902, etc. (See No. 313.)]

[440]

The same on Japanese vellum.

* The original dedication of the book (To Constance Mary Wilde) was inadvertently omitted in this edition. It is restored in the Second Collected Edition of 1909, etc.

First Collected Edition

In the Japanese vellum copies, the first half-sheet [*a*] being wrongly folded, the half-title (A House of Pomegranates | The Happy Prince | and Other Tales) appears on the fourth leaf, and the half-title, A House of Pomegranates, on the first leaf.

[*Vol. XI*] *De Profundis* [*With Additional Matter*]

[441]

DE PROFUNDIS | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xvi+211.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Contents, reverse blank, 1 leaf; Prefatory Dedication, 5 leaves; text of Letters from Reading Prison, *De Profundis* and Letters to *The Daily Chronicle*, 106 leaves, the printers' imprint being on the reverse of the last leaf.

Signatures:—[*a*] and A to N (14 sheets of 8 leaves) and O (2 leaves).

CONTENTS.

A Prefatory Dedication to Dr. Max Meyerfeld, by the Editor [Robert Ross] vii

[Here published for the first time.]

Four Letters written from Reading Prison [to Robert Ross] 1

[Here published for the first time.]

Translations of these letters in French, German and Italian appeared in 1905. In the Italian edition of *De Profundis* the text of the letters was given also in the original English. See note on p. 537 of this *Bibliography*.

De Profundis, with Additional Matter 29

The additional matter was here published in English for the first time. The text of the rest of *De Profundis* given here is from the editions of 1905, etc.

Two Letters to the *Daily Chronicle* on Prison Life 167

From *The Daily Chronicle* (I) May 28, 1897 (II) March 24, 1898.

[442]

The same on Japanese vellum.

Reviews, 1908:- *Daily Graphic*, March 27; *Globe*, March 27; *Literary World*, April 15; *Liverpool Daily*

First Collected Edition

Courier, August 21; *Manchester Courier*, March 20; *Morning Leader*, June 12; *New Age*, June 27; *Outlook*, March 21; etc., etc.

Sixty extra copies of *De Profundis* were printed for review and sent to papers which did not receive the complete set of volumes.

[*Vol. XII*] *The Picture of Dorian Gray*

[443]

THE PICTURE OF | DORIAN GRAY | BY | OSCAR WILDE | PARIS | CHARLES CARRINGTON | PUBLISHER AND BOOKSELLER | 13 FAUBOURG MONTMARTRE | 1908 |

Demy 8vo (8¼ by 5¾ in.); pp. xii + 362.

Collation:—One blank leaf; half-title, on reverse of which is *Copyright and Authorised Edition* | *Entered at Stationers' Hall* | , 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; An Editorial Note, signed Robert Ross, 1 leaf; The Preface, 2 leaves, the reverse of the second being blank; text of the story, 181 leaves, the printers' imprint being at the foot of the last page; one blank leaf.

Signatures:—[*a*] (4 leaves), *b* (2 leaves), A to Y (22 sheets of 8 leaves) and Z (6 leaves).

The text is taken from the edition published by Ward, Lock and Co. in 1891 and reprinted in 1895.

Two small verbal changes are made. On p. 213 "vestment" is given instead of "cope" (in the *Lippincott* version of the story as originally published the reading was "dalmatic"); and on p. 219 "as" is changed to "at" before the words "the ceremony of his coronation."

[444]

The same on Japanese vellum.

[*Vol. XIII*] *Reviews*

[445]

REVIEWS | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo (8¼ by 5¾ in.); pp. xvi + 555.

Collation:—One blank leaf; half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; Contents, 2 leaves; Introduction, signed Robert Ross, 2 leaves; text of *Reviews*, 274 leaves; Index of Authors and Books Reviewed, 4 leaves, the reverse of the last being blank. The

First Collected Edition

printers' imprint is on the front of the last leaf at the foot [p. 555].

Signatures:—[*a*], A to 2L (34 sheets of 8 leaves) and 2M (6 leaves).

The preliminary blank leaf is not reckoned in the pagination, Contents being paged vii-x and the Introduction paged xi-xiv.

The Dedication [p. v], To Mrs. Carew,† is signed Robert Ross, May 12, 1908.

[446]

The same on Japanese vellum.

CONTENTS.

	PAGE
Dinners and Dishes * [From *The Pall Mall Gazette*, March 7, 1885.‡]	1
A Modern Epic * [From *The Pall Mall Gazette*, March 13, 1885.]	3
Shakespeare on Scenery [From *The Dramatic Review*, March 14, 1885.]	6
A Bevy of Poets * [From *The Pall Mall Gazette*, March 27, 1885.]	11
Parnassus *versus* Philology * [A Letter.] [From *The Pall Mall Gazette*, April 1, 1885.]	15
Hamlet at the Lyceum [From *The Dramatic Review*, May 9, 1885.]	16
Two New Novels * [From *The Pall Mall Gazette*, May 15, 1885.]	20
Henry the Fourth at Oxford [From *The Dramatic Review*, May 23, 1885.]	22
Modern Greek Poetry * [From *The Pall Mall Gazette*, May 27, 1885.]	26
Olivia at the Lyceum [From *The Dramatic Review*, May 30, 1885.]	28
As You Like It at Coombe House [From *The Dramatic Review*, June 6, 1885.]	32

* Originally published anonymously.

† It was this lady who gave £2000 for the monument set up over Oscar Wilde's grave at Père Lachaise.

‡ Many of *The Pall Mall Gazette* reviews were printed also in *The Pall Mall Budget*, a few days later. Particulars will be found on pp. 127-132.

First Collected Edition

A Handbook to Marriage * 36
[From *The Pall Mall Gazette*, November 18, 1885.]

Half-hours with the Worst Authors 38
[From *The Pall Mall Gazette*, January 15, 1886.]

One of Mr. Conway's Remainders * 40
[From *The Pall Mall Gazette*, February 1, 1886.]

To Read or Not to Read * 43
[From *The Pall Mall Gazette*, February 8, 1886.]

Twelfth Night at Oxford 44
[From *The Dramatic Review*, February 20, 1886.]

The Letters of a Great Woman * 47
[From *The Pall Mall Gazette*, March 6, 1886.]

News from Parnassus * 51
[From *The Pall Mall Gazette*, April 12, 1886.]

Some Novels * 55
[From *The Pall Mall Gazette*, April 14, 1886.]

A Literary Pilgrim * 58
[From *The Pall Mall Gazette*, April 17, 1886.]

Béranger in England * 60
[From *The Pall Mall Gazette*, April 21, 1886.]

The Poetry of the People * 63
[From *The Pall Mall Gazette*, May 13, 1886.]

The Cenci 66
[From *The Dramatic Review*, May 15, 1886.]

Helena in Troas 69
[From *The Dramatic Review*, May 22, 1886.]

Pleasing and Prattling * 74
[From *The Pall Mall Gazette*, August 4, 1886.]

Balzac in English * 77
[From *The Pall Mall Gazette*, September 13, 1886.]

Two New Novels * 81
[From *The Pall Mall Gazette*, September 16, 1886.]

Ben Jonson * 84
[From *The Pall Mall Gazette*, September 20, 1886.]

The Poets' Corner—I * 89
[From *The Pall Mall Gazette*, September 27, 1886.]

* Originally published anonymously.

First Collected Edition

A Ride Through Morocco * 92
[From *The Pall Mall Gazette*, October 8, 1886.]
The Children of the Poets * 95
[From *The Pall Mall Gazette*, October 14, 1886.]
New Novels * 98
[From *The Pall Mall Gazette*, October 28, 1886.]
A Politician's Poetry * 102
[From *The Pall Mall Gazette*, November 3, 1886.]
Mr. Symonds' *History of the Renaissance* * 105
[From *The Pall Mall Gazette*, November 10, 1886.]
A "Jolly" Art Critic * 110
[From *The Pall Mall Gazette*, November 18, 1886.]
A Sentimental Journey Through Literature * 115
[From *The Pall Mall Gazette*, December 1, 1886.]
Common-Sense in Art * 119
[From *The Pall Mall Gazette*, January 8, 1887.]
Miner and Minor Poets * 123
[From *The Pall Mall Gazette*, February 1, 1887.]
A New Calendar * 128
[From *The Pall Mall Gazette*, February 17, 1887.]
The Poets' Corner—II * 131
[From *The Pall Mall Gazette*, March 8, 1887.]
Great Writers by Little Men * 135
[From *The Pall Mall Gazette*, March 28, 1887.]
A New Book on Dickens * 141
[From *The Pall Mall Gazette*, March 31, 1887.]
Our Book-Shelf * 144
[From *The Pall Mall Gazette*, April 12, 1887.]
A Cheap Edition of a Great Man * 148
[From *The Pall Mall Gazette*, April 18, 1887.]
Mr. Morris's *Odyssey* * 153
[From *The Pall Mall Gazette*, April 26, 1887.]
A Batch of Novels * 157
[From *The Pall Mall Gazette*, May 2, 1887.]
Some Novels * 161
[From *The Saturday Review*, May 7, 1887.]

* Originally published anonymously.

First Collected Edition

The Poets' Corner—III * 167
[From *The Pall Mall Gazette*, May 30, 1887.]
Mr. Pater's *Imaginary Portraits* * 172
[From *The Pall Mall Gazette*, June 11, 1887.]
A Good Historical Novel * 176
[From *The Pall Mall Gazette*, August 8, 1887.]
New Novels * 179
[From *The Saturday Review*, August 20, 1887.]
Two Biographies of Keats * 181
[From *The Pall Mall Gazette*, September 27, 1887.]
A Scotchman on Scottish Poetry * 186
[From *The Pall Mall Gazette*, October 24, 1887.]
Literary and Other Notes—I 190
[From *The Woman's World*,† November 1887.]
Mr. Mahaffy's New Book * 209
[From *The Pall Mall Gazette*, November 9, 1887.]
Mr. Morris's Completion of the *Odyssey* * 215
[From *The Pall Mall Gazette*, November 24, 1887.]
Sir Charles Bowen's *Virgil* * 220
[From *The Pall Mall Gazette*, November 30, 1887.]
Literary and Other Notes—II 224
[From *The Woman's World*, December 1887.]
Aristotle at Afternoon Tea * 242
[From *The Pall Mall Gazette*, December 16, 1887.]
Early Christian Art in Ireland * 247
[From *The Pall Mall Gazette*, December 17, 1887.]
Literary and Other Notes—III 251
[From *The Woman's World*, January 1888.]
The Poets' Corner—IV * 269
[From *The Pall Mall Gazette*, January 20, 1888.]
Literary and Other Notes—IV 275
[From *The Woman's World*, February 1888.]
The Poets' Corner—V * 291
[From *The Pall Mall Gazette*, February 15, 1888.]

* Originally published anonymously.

† The articles from *The Woman's World* were first collected in *Essays, Criticisms and Reviews*, London, 1901, an unauthorised publication. (See No. 589.)

First Collected Edition

Venus or Victory * 296
[From *The Pall Mall Gazette*, February 24, 1888.]

Literary and Other Notes—V 300
[From *The Woman's World*, March 1888.]

The Poets' Corner—VI * 311
[From *The Pall Mall Gazette*, April 6, 1888.]

M. Caro on George Sand * 316
[From *The Pall Mall Gazette*, April 14, 1888.]

The Poets' Corner—VII * 321
[From *The Pall Mall Gazette*, October 24, 1888.]

A Fascinating Book 327
[From *The Woman's World*, November 1888.]

The Poets' Corner—VIII * 341
[From *The Pall Mall Gazette*, November 16, 1888.]

A Note on Some Modern Poets * 347
[From *The Woman's World*, December 1888.]

Sir Edwin Arnold's Last Volume * 365
[From *The Pall Mall Gazette*, December 11, 1888.]

Australian Poets * 369
[From *The Pall Mall Gazette*, December 14, 1888.]

Some Literary Notes—I 374
[From *The Woman's World*, January 1889.]

Poetry and Prison * † 393
[From *The Pall Mall Gazette*, January 3, 1889.]

The Gospel According to Walt Whitman * 396
[From *The Pall Mall Gazette*, January 25, 1889.]

The New President * 402
[From *The Pall Mall Gazette*, January 26, 1889.]

Some Literary Notes—II 406
[From *The Woman's World*, February 1889.]

One of the Bibles of the World * 420
[From *The Pall Mall Gazette*, February 12, 1889.]

Poetical Socialists * 425
[From *The Pall Mall Gazette*, February 15, 1889.]

* Originally published anonymously.

† Part of this article was inadvertently omitted in *Reviews*. It is reprinted in this *Bibliography*, pp. 158-159.

First Collected Edition

Mr. Brander Matthews' Essays * 428
[From *The Pall Mall Gazette*, February 27, 1889.]

Some Literary Notes—III 433
[From *The Woman's World*, March 1889.]

Mr. William Morris's Last Book * 447
[From *The Pall Mall Gazette*, March 2, 1889.]

Adam Lindsay Gordon * 452
[From *The Pall Mall Gazette*, March 25, 1889.]

The Poets' Corner—IX * 457
[From *The Pall Mall Gazette*, March 30, 1889.]

Some Literary Notes—IV 463
[From *The Woman's World*, April 1889.]

Mr. Froude's Blue-Book † 476
[From *The Pall Mall Gazette*, April 13, 1889.]

Some Literary Notes—V 482
[From *The Woman's World*, May 1889.]

Ouida's New Novel * 494
[From *The Pall Mall Gazette*, May 17, 1889.]

Some Literary Notes—VI 499
[From *The Woman's World*, June 1889.]

A Thought-Reader's Novel * 509
[From *The Pall Mall Gazette*, June 5, 1889.]

The Poets' Corner—X * 513
[From *The Pall Mall Gazette*, June 24, 1889.]

Mr. Swinburne's Last Volume * 519
[From *The Pall Mall Gazette*, June 27, 1889.]

Three New Poets * 523
[From *The Pall Mall Gazette*, July 12, 1889.]

A Chinese Sage 528
[From *The Speaker*, February 8, 1890.]

Mr. Pater's Last Volume 538
[From *The Speaker*, March 22, 1890.]

Primavera * 545
[From *The Pall Mall Gazette*, May 24, 1890.]

Index of Authors and Books Reviewed 549

* Originally published anonymously.
† This review was signed O. W.

First Collected Edition

[Vol. XIV] Miscellanies

[447]

MISCELLANIES | BY | OSCAR WILDE | METHUEN AND CO. | 36 ESSEX STREET W.C. | LONDON |

Demy 8vo ($8\frac{1}{4}$ by $5\frac{3}{4}$ in.); pp. xvi + 344.

Collation:—Half-title, reverse blank, 1 leaf; title-page, bibliographical notes on reverse, 1 leaf; Dedication, reverse blank, 1 leaf; Contents, 2 leaves, the reverse of the second being blank; Introduction, signed Robert Ross, 3 leaves; text of *Miscellanies*, including half-titles, blank pages and Bibliography, the printers' imprint being at the foot of the last page, 172 leaves.

Signatures:—[*a*] and A to X (22 sheets of 8 leaves) and Y (4 leaves).

The Dedication [p. v], To Walter Ledger, is signed Robert Ross, May 25, 1908.

[448]

The same on Japanese vellum.

CONTENTS.

PAGE

ESSAYS AND CRITICISMS

The Tomb of Keats (including the sonnet *Heu Miserande Puer* [Rid of the world's injustice and its pain,]) 1
[From *The Irish Monthly*, July 1877.]

The Grosvenor Gallery, 1877 5
[From *The Dublin University Magazine*, July 1877.]

The Grosvenor Gallery, 1879 24
[From *Saunders' Irish Daily News*, May 5, 1879.]

L'Envoi: *Rose Leaf and Apple Leaf* 30
[An Introduction to *Rose Leaf and Apple Leaf* by Rennell Rodd, published by J. M. Stoddart and Co., Philadelphia, 1882 (see No. 240).]

Mrs. Langtry as Hester Grazebrook 42
[First published as *Mrs. Langtry* in *The New York World*, November 7, 1882. The text and title are taken from *Decorative Art in America*, edited by Richard Butler Glaenzer, New York: Brentano's, 1906.]

Woman's Dress 47
[From *The Pall Mall Gazette*, October 14, 1884.]

First Collected Edition

More Radical Ideas upon Dress Reform 52
[From *The Pall Mall Gazette*, November 11, 1884.]

Mr. Whistler's Ten O'Clock 63
[From *The Pall Mall Gazette*, February 21, 1885.]

The Relation of Dress to Art 68
[From *The Pall Mall Gazette*, February 28, 1885.]

Keats's Sonnet on Blue 73
[From *The Century Guild Hobby Horse*, July 1886.]

The American Invasion * 77
[From *The Court and Society Review*, March 23, 1887.]

Sermons in Stones at Bloomsbury * 83
[From *The Pall Mall Gazette*, October 15, 1887.]

The Unity of the Arts * 87
[From *The Pall Mall Gazette*, December 12, 1887.]

Art at Willis's Rooms * 90
[From *The Sunday Times*, December 25, 1887.]

[Mr. Morris on Tapestry * 93]
[From *The Pall Mall Gazette*, November 2, 1888.]

Sculpture at the Arts and Crafts * 97
[From *The Pall Mall Gazette*, November 9, 1888.]

Printing and Printers * 99
[From *The Pall Mall Gazette*, November 16, 1888.]

The Beauties of Bookbinding * 102
[From *The Pall Mall Gazette*, November 23, 1888.]

The Close of the Arts and Crafts * 106
[From *The Pall Mall Gazette*, November 30, 1888.]

English Poetesses 110
[From *The Queen*, December 8, 1888.]

London Models 121
[From *The English Illustrated Magazine*, January 1889.]

LETTERS

To Joaquin Miller 130
[First published in *The New York World*, March 3, 1882. Reprinted in Glaenzer's *Decorative Art in America*

* Originally published anonymously.

First Collected Edition

(New York: Brentano's, 1906), pp. 19-22, from which the text is taken.]

Notes on Whistler 133
[From *The World*, November 14, 1883; February 25, 1885; November 24, 1886.]

Letters on *Dorian Gray* 133
[From *The St. James's Gazette* (I) June 26; (II) June 27; (III) June 29; (IV) June 30; (V) *The Daily Chronicle*, July 2; *The Scots Observer* (VI) July 12; (VII) August 2; (VIII) August 16, 1890.]

Reply to Whistler 134
[From *Truth*, January 9, 1890.]

An Anglo-Indian's Complaint 158
[From *The Times*, September 26, 1891.]

A House of Pomegranates 160
[From (I) *The Speaker*, December 5; (II) *The Pall Mall Gazette*, December 11, 1891.]

Puppets and Actors 164
[From *The Daily Telegraph*, February 20, 1892.]

Lady Windermere's Fan: An Explanation 168
[From *The St. James's Gazette* ("Mr. Oscar Wilde Explains.") February 27, 1892.]

Salomé 170
[From *The Times* ("Mr. Oscar Wilde on *Salomé*"), March 2, 1893.]

The Thirteen Club 171
[From *The Times*, January 15, 1894.]

The Ethics of Journalism 172
[From *The Pall Mall Gazette* (I) September 20; (II) September 25, 1894.]

The Green Carnation 175
[From *The Pall Mall Gazette*, October 2, 1894.]

[PHRASES AND PHILOSOPHIES]

Phrases and Philosophies for the Use of the Young 176
[From *The Chameleon*, December 1894.]

UNPUBLISHED MANUSCRIPTS

The Rise of Historical Criticism—IV 179
[From the original manuscript (see p. 470).]

First Collected Edition

On the reverse of half-title [p. 180] is:—

The first portion of this essay is given at the end of the volume containing *Lord Arthur Savile's Crime and Other Prose Pieces* [pp. 223-266, 1908 edition]. Recently the remainder of the original manuscript has been discovered, and is here published for the first time. It was written for the Chancellor's English Essay Prize at Oxford in 1879, the subject being "Historical Criticism among the Ancients." The prize was not awarded. To Professor J. W. Mackail thanks are due for revising the proofs.

La Sainte Courtisane [or, The Woman Covered With Jewels] 229

[A fragment from the original manuscript.]

See *Oscar Wilde's Only Unpublished Play*, by G. F. Monkshood, in *Reynolds's Newspaper*, August 23, 1903.

LECTURES

The English Renaissance of Art 241

[From the original manuscript.]

On the reverse of half-title [p. 242] is:—

"The English Renaissance of Art" was delivered as a lecture for the first time in the Chickering Hall, New York, on January 9, 1882. A portion of it was reported in the *New York Tribune* on the following day and in other American papers subsequently. Since then this portion has been reprinted, more or less accurately, from time to time, in unauthorised editions, but not more than one quarter of the lecture has ever been published.

There are in existence no less than four copies of the lecture, the earliest of which is entirely in the author's handwriting. The others are type-written and contain many corrections and additions made by the author in manuscript. These have all been collated and the text here given contains, as nearly as possible, the lecture in its original form as delivered by the author during his tour in the United States.

House Decoration 279

[From Glaenzer's *Decorative Art in America* (Brentano's, 1906), pp. 3-15, the text there being taken from an American newspaper.]

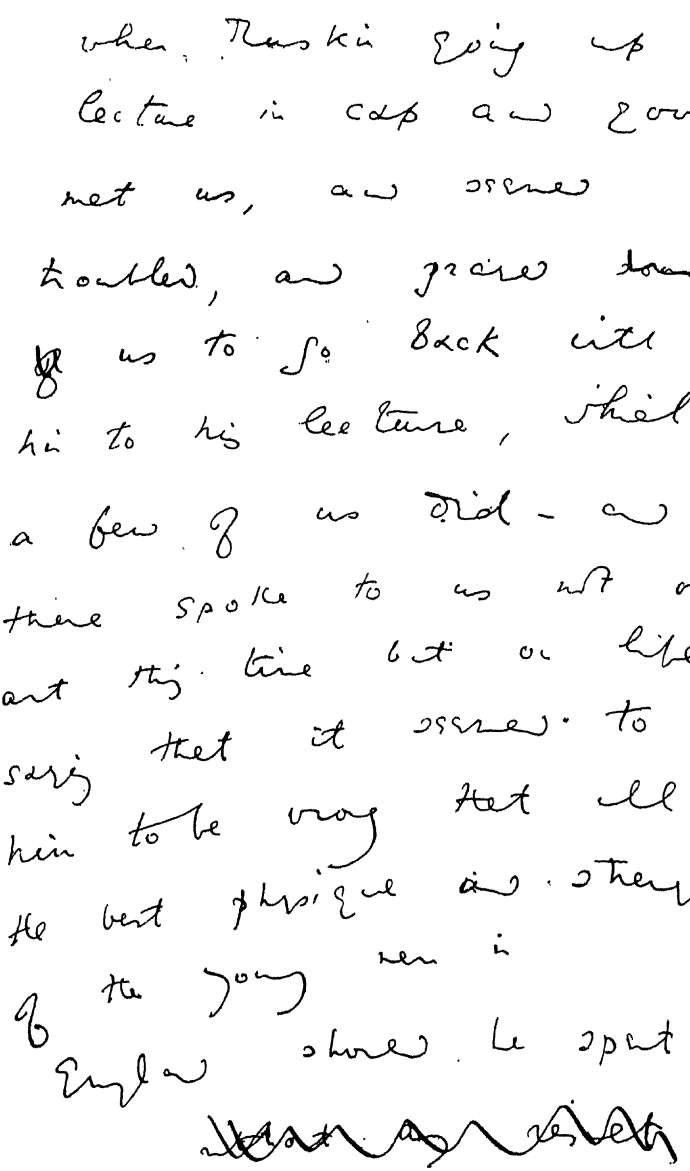
On the reverse of half-title [p. 280] is:—

A lecture delivered in America during Wilde's tour in 1882. It was announced as a lecture on "The Practical Application of the Principles of the Æsthetic Theory to Exterior and Interior House Decoration, With Observations upon Dress and Personal Ornaments." The earliest date on which it is known to have been given is May 11, 1882.*

Art and the Handicraftsman 291

[From the original manuscript.]

*It is now known that the lecture was first given at the Association Hall, Philadelphia, on Wednesday afternoon, May 10, 1882.



THE ENGLISH RENAISSANCE OF ART
Facsimile of original manuscript

First Collected Edition

On the reverse of half-title [p. 292] is:—

The fragments of which this lecture is composed are taken entirely from the original manuscripts which have but recently been discovered. It is not certain that they all belong to the same lecture, nor that all were written at the same period. Some portions were written in Philadelphia in 1882.

Lecture to Art Students 309

[From the original manuscript.]

On the reverse of half-title [p. 310] is:—

Delivered to the Art students of the Royal Academy at their Club in Golden Square, Westminster, on June 30, 1883. The text is taken from the original manuscript.

BIBLIOGRAPHY [by Stuart Mason]

i. Authorised English Editions 325

ii. Editions Privately Printed for the Author 329

iii. Miscellaneous Contributions to Magazines, etc. 330

Sixty extra copies of *Reviews* and *Miscellanies* were printed for the Press, the principal notices being:—

Academy [by Lord Alfred Douglas], November 7; *Daily Graphic*, November 13; *Daily Mail*, November 7; *Daily Telegraph* [by Reginald Turner], October 24; *Glasgow Herald*, October 16; *Literary World*, December; *Liverpool Daily Courier* (by D. S.), December 18; *Manchester Courier*, October 16; *Manchester Guardian*, October 26; *Morning Leader*, December 4; *New Age*, October 24; *Outlook*, October 17; *Pall Mall Gazette*, October 16; *Standard*, October 29; *Times Literary Supplement*, November 5; etc., etc.

[448a]

THE PICTURE OF | DORIAN GRAY | A PLAY IN THREE ACTS AND | PROLOGUE: DRAMATIZED BY | G. CONSTANT LOUNSBERY | FROM THE ROMANCE OF | OSCAR WILDE | LONDON: SIMPKIN MARSHALL | HAMILTON KENT & CO LTD | 1913 | [November 19]

Demy 8vo (8¼ by 5¾ in.); pp. 95; price 5s. net.

Collation:—Half-title, reverse blank, 1 leaf; title-page, on reverse being *All rights reserved*, etc., with imprint as in No. 340, 1 leaf; Cast of First Production, List of Characters, text, including half-titles to each Act, 46 leaves, the reverse of the last leaf being blank.

Signatures:—A to F (6 sheets of 8 leaves).

Authorised Editions for America

(i) Ross Edition

An edition in fourteen volumes printed (with the exception of *The Picture of Dorian Gray*) from the stereotyped plates of Methuen's edition of 1908, with certain exceptions which will be found noticed below, was issued for America in 1910.

On the title-page of each volume, below the author's name, is AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON | .

On the reverse of the title-page, instead of the bibliographical notes of Methuen's edition, is printed: *All rights reserved* | JOHN W. LUCE & CO. |

The volumes are printed on thick wove paper (8¾ by 6 inches), with the top edges gilt and the sides uncut. The signatures appear on the same pages as in Methuen's edition, but the sheets being folded in twelves instead of in eights the signature does not appear on the first leaf of each sheet. The imprint of the original printers, Constable of Edinburgh, is omitted, except in the volume of *Miscellanies* [p. 344].

Orange buckram boards bearing on the back a paper label printed in red and black: Wilde | Vol. [I] | [Poems] | Ross Edition | Authorised | , with a loose outer wrapper of grey paper printed on the back with the same wording.

Published June 1910; price $28.00 net, sold in sets only.

Vol I. Poems

[**449**]

THE POEMS | OF | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xii + 345.

On the reverse of the title-page [p. iv], in place of the bibliographical notes is: PAN AND DESESPOIR | *Copyright, 1909* | By L. E. Bassett | .

Ross Edition

On the front of the following leaf [p. v] is printed a letter of authorisation from Robert Ross :—

Reform Club, Pall Mall, S.W.,
11th February, 1909.

Dear Sirs :

I am gratified to learn from Messrs. Methuen & Co., that they have arranged with you to bring out the authorized edition of Oscar Wilde's Works. It has been a matter of great distress to me that owing to traditional carelessness the copyright of some of Wilde's works should be vitiated in the United States of America, and that Wilde's children are unable to benefit by the sale of the unauthorized editions. In this version which you are issuing the case is happily different and I cannot do more than express a hope that the American admirers of Oscar Wilde will show their admiration in a practical way by obtaining his works from yourselves in preference to any other publisher. Since the English complete edition was issued I have discovered two other little poems in the possession of a friend; both of which are unpublished. I have much pleasure in sending them to you, as you may be able to incorporate them in your forthcoming volume of the poems of which they will thus form a unique feature.

I trust that the American laws relating to copyright will enable you to protect the fledglings from being plucked by the publishers of unauthorized editions.

Believe me, Dear Sirs,

Yours very truly,

ROBERT ROSS.

Messrs. John W. Luce and Company,
143 Federal Street,
Boston, Mass., U.S.A.

(Copy.)

On pp. 263-264 is printed the double villanelle *Pan,* and, on p. 268, the sonnet *Désespoir,* these pages in Methuen's edition being blank except for the half-title *To L. L.* [p. 263], the necessary alterations being made in the List of Contents [p. xi].

For the purpose of securing copyright the text of these two poems was set up and published in America :—

[450]

PAN | A DOUBLE VILLANELLE | AND | DESESPOIR | A SONNET | HITHERTO UNPUBLISHED POEMS | BY | OSCAR WILDE | JOHN W. LUCE & COMPANY | BOSTON AND LONDON | 1909 | [October] *

Demy 8vo (8¼ by 5½ in.); unnumbered [p. 6]; all edges uncut; price $1.00 net.

*They were first included in Methuen's edition of *Poems,* 1909 [September 16], pp. 242-244. (See No. 488.)

Ross Edition

Collation:—Title-page, on reverse being: 30 Numbered Copies Only | No. . . . | Copyright 1909 | By L. E. Bassett | , 1 leaf; text of *Pan*, 1 leaf; text of *Désespoir*, 1 leaf, reverse blank, followed by three blank leaves. The headline, "Uncollected Poems," appears on the first page of *Pan*, and "Poems" on the other pages of text, numbered 263, 264 and 268 respectively.

The title-page forms the front wrapper.

For an earlier version of *Pan* see p. 170 of this *Bibliography*.

[451]

THE POEMS OF | OSCAR WILDE | AUTHORIZED EDITION | JOHN W. LUCE AND COMPANY | BOSTON |

Crown 8vo (8¼ by 5½ in.); pp. xii+345; price $1.50 net.

This edition is printed from the plates of Methuen's edition of 1908 with the exception of title-page, on reverse of which is added to the bibliographical notes: Pan and Desespoir | Copyright, 1909, | By L. E. Bassett | [pp. ii-iii]; the letter of authorisation from Robert Ross [p. iv], quoted above, and the two new poems, *Pan* and *Désespoir* on pp. 263-264 and 268. At the end of the book are three blank leaves. Top edges cut, sides uncut. Covers of pink buckram, gilt, with two designs of a sunflower within a circle on the front side.

Published October 1909.

Vol. II. A House of Pomegranates, The Happy Prince and Other Tales

[452]

A HOUSE | OF POMEGRANATES | THE HAPPY PRINCE | AND OTHER | TALES | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. viii+256.

Vol. III. Intentions and The Soul of Man

[453]

INTENTIONS | AND | THE SOUL OF MAN | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. vi+335.

Ross Edition

[454]

THE SOUL OF MAN | UNDER SOCIALISM | AUTHORIZED EDITION | BY | OSCAR WILDE | BOSTON | JOHN W. LUCE AND COMPANY | MCMX | [April]

Demy 8vo (8¾ by 6 in.); [pp. 65, unnumbered]; price 60 cents net.

Collation:—Title-page, as above, reverse blank, 1 leaf; text, 32 leaves, the reverse of the last leaf being blank.

The text is printed from the plates of No. 453, pp. 273-335, the pagination being omitted; top edges cut, sides uncut.

Red-brown paper boards with green linen back, both lettered with the title, etc., in gilt.

Vol. IV. The Picture of Dorian Gray

[455]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. ii+272.

Collation:—Title-page, reverse blank, 1 leaf; text of the story, 136 leaves. Printed from type set up in America. The Preface is omitted and there is no half-title. The text is taken from an edition published by Brentano's in 1906 with American spelling—*e.g.* odor, center, etc.—and with the same misprints.

Vol. V. Lord Arthur Savile's Crime and Other Prose Pieces

[456]

LORD ARTHUR SAVILE'S | CRIME | AND OTHER PROSE PIECES | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. viii+266.

The note on the reverse of the half-title to *The Rise of Historical Criticism* in Methuen's edition [p. 222] is in this volume transferred in error to the beginning of the volume [p. v] on the leaf before the List of Contents, p. 222 being blank.

Ross Edition

Vol. VI. Salomé. A Florentine Tragedy. Vera

[457]

SALOME. | A FLORENTINE TRAGEDY. | VERA. | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. vi + 261 + ii + 67 + iv + 14.

On the reverse of the title-page is: A Florentine Tragedy | Copyright, 1908 | By John W. Luce & Co. |

The text of *Vera* ends, as in Methuen's edition, on p. 261, the reverse of which is blank. Then follows an Appendix, printed from type set up in America, containing an English translation of *Salomé* and an introductory scene to *A Florentine Tragedy*:—

Collation:—Half-title ("Appendix"), reverse blank, 1 leaf; half-title ("Salomé | translated from the French of Oscar Wilde | by | Lord Alfred Douglas" |), reverse blank, 1 leaf; The Persons of the Play, reverse blank, 1 leaf; text of the play, pp. 5-67, the reverse of the last leaf being blank [p. 68], 31 leaves; half-title ("An opening scene written by | T. Sturge Moore, Esq., | for the acting version of | A Florentine Tragedy" |), reverse blank, 1 leaf; Dramatis Personæ, reverse blank, 1 leaf; text * of the opening scene, the pages being numbered 1-14, 7 leaves.

[458]

SALOME | A TRAGEDY IN ONE ACT: | THE ORIGINAL FRENCH | TEXT BY OSCAR WILDE | PICTURED BY | AUBREY BEARDSLEY | BOSTON | JOHN W. LUCE & CO. | 1912 |

Demy 8vo (7¾ by 5½ in.); pp. 82; price $1.50 net.

Collation:—Title-page, reverse blank, 1 leaf; List of the Pictures by Aubrey Beardsley, reverse blank, 1 leaf; text, 39 leaves, followed by one blank leaf.

The text, pp. 5-82, is printed from the plates of No. 457; top edges cut, sides uncut.

The fifteen full-page illustrations, including title-page [p. 1], the List of the Pictures [p. 3] and the Cul de Lampe, facing the last page of text, p. 82, are printed on smooth paper, the text being on paper similar to that used for Luce's Collected Edition. All the plates are

* Between the title, *A Florentine Tragedy*, and the description of the scene is printed the word "Head." This was presumably an instruction to the compositor and was inadvertently left in.

Ross Edition

reduced in size. They are taken from the Bodley Head edition of 1894 (No. 350), with the addition of two from the edition of 1907 (No. 355)—namely, No. 7, "John and Salomé," facing p. 28, and No. 13, "The Toilette of Salomé [II]," facing p. 64. These plates are not all arranged in the order given in the List of the Pictures, p. 3.

Pale lavender cloth boards, gilt, with a design on the front side of Salomé enlarged from Plate No. 7, "John and Salomé."

This design is given in the List of Pictures as one of the sixteen plates, of which actually there are only fifteen in the book—namely, title-page and List of Pictures, with thirteen others, facing respectively pp. 12, 20, 24, 28, 32, 34, 44, 60, 64, 68, 76, 80 and 82.

Vol. VII. Lady Windermere's Fan and The Importance of Being Earnest

[459]

LADY WINDERMERE'S FAN | AND | THE IMPORTANCE OF | BEING EARNEST | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xii+183+x+187.

The text of the two plays is given in one volume: *Lady Windermere's Fan,* pp. xii+183; *The Importance of Being Earnest,* pp. x+187.

Vol. VIII. A Woman of No Importance

[460]

A WOMAN OF | NO IMPORTANCE | A PLAY | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xii+191.

Vol. IX. An Ideal Husband

[461]

AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xii+239.

Ross Edition

Vol. X. The Duchess of Padua

[462]

THE | DUCHESS OF PADUA | A PLAY | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xii+210.

On the reverse of the title-page is : *Copyright,* 1907 | By Methuen & Co.

Vol. XI. De Profundis

[463]

DE PROFUNDIS | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xvi+211.

On the reverse of the title-page is: *Copyright,* 1905 | By G. P. Putnam's Sons.

Vols. XII and XIII. Reviews

[464]

REVIEWS | BY | OSCAR WILDE | VOLUME I | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xiv+268.

This volume contains the preliminary pages as in Methuen's edition, and the text of *Reviews* from p. 1 to p. 269, the reverse of the last leaf being blank, followed by one blank leaf.

[465]

REVIEWS | BY | OSCAR WILDE | VOLUME II | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. ii+269-554.

No half-title. The pp. 269-554, including the Index of Authors and Books Reviewed, are numbered consecutively from Volume I, a new title-page being inserted.

Vol. XIV. Miscellanies

[466]

MISCELLANIES | BY | OSCAR WILDE | AUTHORISED EDITION | JOHN W. LUCE & CO. | BOSTON |

Demy 8vo (8¾ by 6 in.); pp. xvi+344.

Magdalen Edition

(ii) Magdalen Edition

An edition limited to 480 numbered sets, printed from the same plates as Luce's edition described above, is known as the Magdalen Edition.

The title-page of each volume is printed in red and black. Below the author's name is AUTHORIZED EDITION, a device of a Castle with Edinburgh below, and the imprint, THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON | .*

On the reverse of the title-page is printed, within a plain ruled rectangular border: Magdalen Edition | Four hundred and eighty | impressions registered | at Clements Inn have been | taken of this edition for | America, of which this is | No. . . . | , the number of the set being added by hand in red ink. At the foot of the page is *All rights reserved*, 1911 | By John W. Luce & Co.

The volumes are printed on thick wove paper (8¾ by 6 inches), with the top edges gilt and the sides uncut. The signatures are as in Luce's edition, the sheets being folded in twelves. The imprint of the original printers, Constable of Edinburgh, is omitted except on the last page of the volume of *Miscellanies*.

Brown speckled buckram boards, bearing on the back a paper lettered in brown within a narrow decorated border of blue and gold, within which appears also the arms of Magdalen College, Oxford. The volumes are not numbered.

Each volume has two or more illustrations, described below, the description of each plate (except in the case of the facsimiles) being printed in brown ink on a tissue guard-paper.

Published 1911; sold in sets only.

The volumes not being numbered, are here described in the order of the *Ross Edition*:—

[*Vol.* I] *Poems*

[467]

THE POEMS OF | OSCAR WILDE | AUTHORIZED EDITION |

*Messrs. Luce's agent in London, when arranging for this edition, had chambers at Clements Inn.

Magdalen Edition

[device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xii+345.

DESCRIPTION OF ILLUSTRATIONS.

Five photogravures after original drawings by Althea Gyles, illustrating *The Harlot's House*, reproduced from the portfolio edition issued in London in 1904 (No. 593):—

"We caught the tread of dancing feet." [*Facing title-page*]
"The shadows raced across the blind." [,, *page* 62]
"The dead are dancing with the dead." [,, ,, 166]
"They took each other by the hand,
And danced a stately saraband." [,, ,, 250]
"Sometimes a horrible marionette.
Came out and smoked its cigarette
Upon the steps." [,, ,, 262]
From the original MS. of "The Sphinx." [,, ,, 287]

[*Vol. II*] *A House of Pomegranates, The Happy Prince and Other Tales*

[468]

A HOUSE | OF POMEGRANATES | THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. iv+256.

DESCRIPTION OF ILLUSTRATIONS.

Three photogravures after original illustrations by Walter Crane, reproduced from *The Happy Prince and Other Tales*, London: David Nutt, 1888, etc. (No. 313):—

"The Selfish Giant." [Coloured]. [*Facing title-page*]
"The Happy Prince." [,, page 167]
"The Remarkable Rocket." [,, ,, 254]

[*Vol. III*] *Intentions and The Soul of Man*

[469]

INTENTIONS | AND | THE SOUL OF MAN | BY | OSCAR

Magdalen Edition

WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. vi+335.

DESCRIPTION OF ILLUSTRATIONS.

"The cricket field at Magdalen College, Oxford, with the college buildings in the background, where Wilde passed his undergraduate days, and won his first literary distinction."

Photogravure [coloured]. [*Facing title-page*]

[The cricket field shown in the photograph is that of Magdalen College School and is not used by members of the College.]

"The Gate House at Magdalen College, Oxford. Oscar Wilde matriculated as a student in the University at Magdalen."

Photogravure. [*Facing page* 140]

"Cartoon of Wilde when a student. Published at Oxford, 1881."

Photogravure from reproduction loaned from the collection of C. S. Millard of London.

[*Facing page* 252]

[By J. Bowyer B. Nichols. Reproduced from *Oscar Wilde: A Study*. From the French of André Gide. Oxford: Holywell Press, 1905 (No. 652).]

[*Vol. IV*] *The Picture of Dorian Gray*

[470]

THE PICTURE OF | DORIAN GRAY | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. ii+272.

DESCRIPTION OF ILLUSTRATIONS.

"Lord Alfred Bruce Douglas, second son of the Marquis of Queensbury (*sic*); late proprietor and editor of the London Academy, and author of the English version of Salome, which Mr. Wilde wrote in French."

Photogravure after an original pencil sketch.

[*Facing title-page*]

[The drawing which is signed W S | Nov | 1895 | is by Walter Spindler and is reproduced from the frontispiece to the edition of Lord Alfred Douglas's *Poems* published by Mercure de France, Paris, 1896.]

Magdalen Edition

"An unpublished pencil portrait of Oscar Wilde in 1881. The original, which is ascribed to Frank Miller, is in the possession of Robert Ross, Esq., of London."

Photogravure. [*Facing page* 160]

[Miller should be Miles, with whom Wilde shared rooms at 3 Tite Street, Chelsea, about 1880-1882.]

[*Vol. V*] *Lord Arthur Savile's Crime and Other Prose Pieces*

[471]

LORD ARTHUR SAVILE'S | CRIME | AND OTHER PROSE PIECES | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. viii+266.

DESCRIPTION OF ILLUSTRATIONS.

"The famous caricature of Oscar Wilde in the uniform of a French soldier, from the original drawing by Bernard Partridge, now in the collection of Robert Ross, Esq., of London, and first published in Punch in 1892, after Wilde's announcement that in consequence of the prohibition, by the censor, of the production of Salome, he intended to become a naturalized French citizen."

Photogravure [coloured]. [*Facing title-page*]

"The Canterville Ghost put to flight by the American twins."

Photogravure after an original drawing by Wallace Goldsmith. [*Facing page* 65]

"The Canterville Ghost in the character of 'Reckless Rupert or the Headless Earl.'"

Photo etching. [*Facing page* 92]

[*Vol. VI*] *Salomé. A Florentine Tragedy. Vera*

[472]

SALOME | A FLORENTINE TRAGEDY | VERA | BY OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. vi+261+ii+67+iv+14.

DESCRIPTION OF ILLUSTRATIONS.

"The Kremlin, Moscow. The ancient palace of the Tzars."

An original dry-point by Blum. [*Facing title-page*]

Magdalen Edition

"The Peacock Gown."

Photogravure after an original by Aubrey Beardsley from the first edition of Salomé, 1894.

[*Facing page* 76]

"Salome with the head of John the Baptist against the moon."

Photogravure after original by Aubrey Beardsley from the first edition of Salomé, 1894.

[*Facing page* 64 *of Appendix*]

[*Vol. VII*] *Lady Windermere's Fan and The Importance of Being Earnest*

[473]

LADY WINDERMERE'S FAN | AND | THE IMPORTANCE OF | BEING EARNEST | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xii+183+x+187.

DESCRIPTION OF ILLUSTRATIONS.

"Lady Wilde, Oscar Wilde's mother, who under the nom de plume of 'Speranza' won distinction as an author."

Photogravure [coloured] *after a portrait by Catterson Smith, P.R.I.A.*

[*Facing title-page*]

"I am afraid I took your wife's fan in mistake for my own."

Lady Windermere's Fan. Act III.
Photogravure. [*Facing page* 142]

"Fac-simile of Programme for the first performance of The Importance of Being Earnest."

[*Facing page* 28]

[*Vol. VIII*] *A Woman of No Importance*

[474]

A WOMAN OF | NO IMPORTANCE | A PLAY | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xii+191.

Magdalen Edition

DESCRIPTION OF ILLUSTRATIONS.

"Last known photograph of Oscar Wilde, taken on the steps of St. Peter's in Rome in March, 1900. Never before reproduced."

Photogravure [coloured] *after photograph by Robert Ross, Esq., of London.*

[*Facing title-page*]

"'Don't hold me, mother. Don't hold me—I'll kill him!'"

A Woman of No Importance. Act III.
Photogravure after an original painting by A. B. Thayer. [*Facing page* 144]

[*Vol. IX*] *An Ideal Husband*

[475]

AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xii+239.

DESCRIPTION OF ILLUSTRATIONS.

"The River Cherwell winding its way by Magdalen College, Oxford."

Photogravure [coloured]. [*Facing title-page*]

"Her thin fingers tear at the jewel to no purpose. A curse breaks from her."

An Ideal Husband. Act III.
Photogravure after an original painting by A. B. Thayer. [*Facing page* 182]

[*Vol. X*] *The Duchess of Padua*

[476]

THE | DUCHESS OF PADUA | A PLAY | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xii+210.

DESCRIPTION OF ILLUSTRATIONS.

"'Guido.'

"'Hast thou no love to give me?'"

The Duchess of Padua. Act II.
Photogravure [coloured] *from the original painting by A. B. Thayer.* [*Facing title-page*]

Magdalen Edition

"Plaza in Padua. The site of the residence of the ancient Dukes."

An original dry-point by Blum.

[*Facing page* 94]

[*Vol XI*] *De Profundis*

[477]

DE PROFUNDIS | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xvi+211.

DESCRIPTION OF ILLUSTRATIONS.

"Chalet at Berneval-sur-Mer, occupied by Oscar Wilde from June to September, 1897, where he composed and wrote The Ballad of Reading Gaol."

An original dry-point by Blum. [*Facing title-page*]

"Fac-simile page from original manuscript of 'De Profundis' by Oscar Wilde."

[Printed on blue paper, the size of the original, and folded in three.]

[*Facing page* 98]

[*Vols. XII and XIII*] *Reviews*

[478]

REVIEWS | VOLUME I | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xiv+268.

DESCRIPTION OF ILLUSTRATIONS.

"Mrs. Oscar Wilde and Cyril Wilde, elder son of Oscar Wilde."

Photogravure after a portrait from the collection of Robert Ross, Esq., of London.

[*Facing title-page*]

"Sir William Wilde, father of Oscar Wilde. Knighted by Queen Victoria in recognition of his professional services, as an oculist, to the Royal Family."

Photogravure after a portrait from the collection of Robert Ross, Esq., of London.

[*Facing page* 164]

Magdalen Edition

[479]

REVIEWS | VOLUME II | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. ii+269-554.

DESCRIPTION OF ILLUSTRATIONS.

"A view of Tite St., Oscar Wilde's last place of residence in London. Whistler's studio, at which Wilde was a frequent guest, was in this street."

An original dry-point by Blum. [*Facing title-page*]

"Sir Edwin Arnold, K.C.I.E., author of The Light of Asia."

Photogravure after a photograph.

[*Facing page* 364]

"Portrait of Oscar Wilde, taken about 1884."

Photogravure [after a photograph by Alfred Ellis, Upper Baker Street, N.W., taken in March 2, 1892; first published in *The Sketch*, January 9, 1895]. [*Facing page* 476]

[*Vol. XIV*] *Miscellanies*

[480]

MISCELLANIES | BY | OSCAR WILDE | AUTHORIZED EDITION | [device] | THE EDINBURGH SOCIETY | CLEMENTS INN : : : LONDON |

Demy 8vo (8¾ by 5¾ in.); pp. xvi+344.

At the foot of p. 344 appears the original imprint of the printers of the Methuen edition: Printed by T. and A. Constable, Printers to His Majesty | at the University Press |, which in the other volumes has been removed from the plates from which the set was printed.

DESCRIPTION OF ILLUSTRATIONS.

"Hotel de la Plage, where Oscar Wilde lived during a portion of his residence at Berneval-sur-Mer."

Photogravure [coloured] *after an original loaned by C. S. Millard, of London.* [*Facing title-page*]

"Fac-simile of a cover for a magazine edited by Oscar Wilde. After a reproduction loaned from the collection of C. S. Millard of London." [*Facing page* 114]

[A reduced reproduction of the wrapper of *The Woman's World* for August 1888.]

Second Collected Edition, 1909

The second collected edition of Wilde's works was issued in 1909 in twelve volumes by Methuen and Co., with two supplementary volumes uniform with it, namely *The Picture of Dorian Gray,* published by Charles Carrington of Paris in 1910 and an English translation of *Salomé,* with sixteen illustrations by Aubrey Beardsley, published by John Lane in November 1911, dated 1912.

The text of this edition is founded on the limited edition issued by Methuen and Co. in 1908, with the exceptions noted below.

Bibliographical notes are given on the reverse of the title-page of each volume.

The volumes are printed on thick wove paper, foolscap 8vo ($6\frac{3}{4}$ by $4\frac{1}{4}$ inches) by T. and A. Constable of Edinburgh (with the exception of Lane's edition of *Salomé,* printed by Brendon of Plymouth), top edges gilt, sides uncut.

Bright green cloth boards, gilt, at the foot of the front side being Ricketts's design of a star above the "great waters" which was first used in the limited editions of *De Profundis* in 1905. Loose outer wrappers of grey paper printed with the lettering and design of the covers in dark green, similar to the wrappers of the Japanese vellum edition of 1908.

The first of Methuen's volumes was published on September 2, 1909; the next ten, two at a time at fortnightly intervals until November 11, and the twelfth on November 25; *The Picture of Dorian Gray* in February 1910 and *Salomé,* with the Beardsley illustrations, on November 11, 1911; price 5s. net each volume.

In all new impressions from June 1910 the style of the publishers is given as Methuen & Co. Ltd.

[481]

(1) LORD ARTHUR SAVILE'S | CRIME | THE PORTRAIT OF MR. W. H. | AND OTHER STORIES | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |

Second Collected Edition

Fscap 8vo (6¾ by 4¼ in.); pp. viii+196.
Third Edition [2000 copies], September 2, 1909.

CONTENTS.

	PAGE
Lord Arthur Savile's Crime	3
The Canterville Ghost	65
The Sphinx without a Secret	121
The Model Millionaire	133
The Portrait of Mr. W. H.	145

[482]

The same: Fourth Edition, October 1909.

[483]

The same: Fifth Edition, May 1911.

Sixth to Ninth Editions in Methuen's Shilling Library. (See Nos. 554-557.)

[484]

The same: Tenth Edition, 1914.

[485]

(2) THE | DUCHESS OF PADUA | A PLAY | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6¾ by 4¼in.); pp. xii+183.

Second Edition [1000 copies], September 16, 1909.

Contains "Preface to Second Edition" (pp. v-vi) by Robert Ross, revised from the "Note" in the 1908 edition;* and the dedication [p. vii] to Miss Adela Schuster inscribed in the 1908 edition "To A. S." The text of the play has been corrected in parts.

[486]

The same: Third Edition, November 1909.

[487]

The same: Fourth Edition, November 1911.

[488]

(3) POEMS | BY | OSCAR WILDE | WITH THE BALLAD OF | READING GAOL | METHUEN & CO. | 36 ESSEX STREET, W.C. | LONDON |

Fscap 8vo (6¾ by 4¼ in.); pp. viii+320.

*The date of the first production of the play in New York at the Broadway Theatre was January 26, 1891.

Second Collected Edition

New (seventh) Edition [2000 copies], September 16, 1909.

This volume contains all the poems in Bogue's editions (including the two stanzas of *Charmides* cancelled in the 1882 edition) on pp. 3-213; *The Sphinx,* pp. 247-268; *The Ballad of Reading Gaol,* pp. 273-303; and *Ravenna,* pp. 307-320.* Of the Uncollected Poems, pp. 217-241, some of those first included in the 1908 edition are omitted (namely the sonnet *Wasted Days* which is given only in its revised form as *Madonna Mia,* p. 54; the fragments of *Lotus Leaves*; and certain stanzas in *Magdalen Walks, Athanasia* and *La Bella Donna della Mia Mente,* which, though cancelled by the author in his first volume of *Poems,* were included in the 1908 edition from the magazines in which they originally appeared). All the translations, first collected in the 1908 edition, are omitted. Two new poems are added, namely, *Désespoir* (p. 242), a sonnet written probably at Oxford, 1874-1878; and *Pan* (pp. 243-244), a double villanelle, the text of both being taken from manuscript copies. (See No. 235.)

[489]

The same: Eighth Edition, November 1909.

[490]

The same: Ninth Edition, December 1909.

[491]

The same: Tenth Edition, December 1910.

[492]

The same: Eleventh Edition, December 1911.

In this and in subsequent impressions *Roses and Rue* † is given as the title of the poem dedicated "To L. L." on pp. 239-241.

[493]

The same: Twelfth Edition, April 1913.

* *Ravenna* is placed at the end of the volume, as arrangements for the purchase of the copyright were not completed in time for its insertion at the beginning.

† See No. 543 under *Selected Poems of Oscar Wilde* and No. 259 under *Midsummer Dreams.*

Second Collected Edition

[494]

(4) LADY WINDERMERE'S FAN | A PLAY | ABOUT A GOOD WOMAN | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |

Third Edition [1000 copies], September 30, 1909.

Fscap 8vo (6¾ by 4¼ in.); pp. xii+157.

[495]

The same: Fourth Edition, January 1910.

Fifth and Sixth Editions in Methuen's Shilling Library. (See Nos. 549-550.)

[496]

The same: Seventh Edition, December 1911.

Later editions in Methuen's Shilling Library. (See Nos. 551-553.)

[497]

(5) A WOMAN OF | NO IMPORTANCE | A PLAY | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6¾ by 4¼ in.); pp. xii+182.

Third Edition [1000 copies], September 30, 1910.

[498]

The same: Fourth Edition, May 1910.

[499]

The same: Fifth Edition, December 1911.

[500]

The same: Sixth Edition, March 1913.

[501]

(6) AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6¾ by 4¼ in.); pp. xii+246.

Third Edition [1000 copies], October 14, 1909.

[502]

The same: Fourth Edition, October 1910.

[503]

The same: Fifth Edition, May 1912.

Later impressions in Methuen's Shilling Library. (See Nos. 559-561.)

Second Collected Edition

[504]

(7) THE IMPORTANCE | OF BEING EARNEST | A TRIVIAL COMEDY FOR | SERIOUS PEOPLE | BY | OSCAR WILDE | METHUEN & Co. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6¾ by 4¼ in.); pp. xii+181.

Third Edition, October 14, 1909.

[505]

The same: Fourth Edition, February 1910.

[506]

The same: Fifth Edition, December 1910.

[507]

The same: Sixth Edition, December 1912.

[508]

The same: Seventh Edition, 1914.

[509]

THE IMPORTANCE | OF BEING EARNEST | A TRIVIAL COMEDY FOR | SERIOUS PEOPLE | BY | OSCAR WILDE | PRESENTED BY | MR. GEORGE ALEXANDER | AS A SOUVENIR OF HIS TWENTIETH YEAR OF | MANAGEMENT OF THE ST. JAMES'S THEATRE | FEBRUARY 1ST, 1910 |

Fscap 8vo (6¾ by 4¼ in.); pp. xvi+181.

On the reverse of title-page is: 1200 *Copies of this Edition have been prepared by* | *Methuen & Co. for presentation by Mr. George* | *Alexander as a Souvenir of the Twentieth Year* | *of his Management of the St. James's Theatre.* | in place of the bibliographical notes given in the other editions [p. iv]. On pp. vii-x is "Preface" by Robert Ross; half-title, on reverse being Cast of the First Production [pp. xi-xii]; Cast of the Second Revival at the St. James's Theatre, November 30, 1909* [p. xiii]; The Scenes of the Play [p. xiv]. The list of The Persons in the Play is omitted.

The covers are identical with the rest of the edition, except that the lettering of the special imprint on the title-page is repeated in five lines on the front side, and on the green outer wrapper.

* This second revival lasted until September 23, 1910. The first revival took place on January 7, 1902. The play was revived for the third time on June 26, 1911, and again on February 15, 1913.

Second Collected Edition

[510]

(8) A HOUSE | OF POMEGRANATES | BY OSCAR WILDE | METHUEN & Co. | 36 ESSEX STREET W.C. | LONDON |
Fscap 8vo (6¾ by 4¼ in.); pp. viii+179.
Third Edition [1000 copies], October 28, 1909.

CONTENTS.

	PAGE
The Young King	1
The Birthday of the Infanta	31
The Fisherman and His Soul	73
The Star-Child	147

On reverse of half-title [p. ii] the dedication (To | Constance Wilde), inadvertently omitted in the 1908 edition, is restored from the 1891 edition, where it reads: To Constance Mary Wilde.

[511]

The same: Fourth Edition, October 1911.

[512]

The same: Fifth Edition, May 1913.

[513]

(9) INTENTIONS | BY | OSCAR WILDE | METHUEN & Co. | 36 ESSEX STREET W.C. | LONDON |
Fscap 8vo (6¾ by 4¼ in.); pp. viii+263.
Fourth Edition [2000 copies], October 28, 1909.

CONTENTS.

	PAGE
The Decay of Lying	1
Pen, Pencil, and Poison	57
The Critic as Artist	95
The Truth of Masks	221

On reverse of half-title [p. ii] is added: Dedicated | to | Mrs. Carew | by | the Author's Literary Executor |

[514]

The same: Fifth Edition, December 1911.
Sixth, Seventh and Ninth Editions in Methuen's Shilling Library. (See Nos. 562-564.)

[515]

The same: Eighth Edition, September 1913.

Second Collected Edition

[516]

(10) DE PROFUNDIS | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |
Fscap 8vo (6¾ by 4¼ in.); pp. xvi+156.
Fourteenth Edition [3000 copies], November 11, 1909

CONTENTS.

	PAGE
*A Prefatory Dedication to Dr. Max Meyerfeld, by the Editor	ix
*Four Letters written from Reading Prison	1
De Profundis, with *Additional Matter	21
*Two Letters to the *Daily Chronicle* on Prison Life	123

The text is revised in parts and some footnotes are added.

[517]

The same: Fifteenth Edition, December 1911.
Sixteenth to twenty-fourth editions in Methuen's Shilling Library. (See Nos. 529-537.)

[518]

The same: Twenty-fifth Edition, December 1912.
Later editions in Methuen's Shilling Library. (See Nos. 538-540.)

[519]

(11) ESSAYS AND LECTURES | BY | OSCAR WILDE | METHUEN & CO. | 36 ESSEX STREET W.C. | LONDON |
Fscap 8vo (6¾ by 4¼ in.); pp. xii+244.
Second Edition † [1000 copies], November 11, 1909.

CONTENTS.

	PAGE
The Rise of Historical Criticism	1
[This is printed whole in one volume for the first time, and is revised in parts. In the 1908 edition part appeared in *Lord Arthur Savile's Crime and Other Prose Pieces* (see No. 433) and part in *Miscellanies* (see No. 447).]	
The English Renaissance of Art	109
[First published in *Miscellanies*, 1908.]	

*Appeared for the first time in the limited edition of 1908.
† So described by the publishers in a bibliographical note on the reverse of title-page; but the contents had not previously been collected in one volume.

Second Collected Edition

House Decoration 157
[From *Miscellanies*, 1908.]

Art and the Handicraftsman 173
[First published in *Miscellanies*, 1908.]

Lecture to Art Students 197
[First published in *Miscellanies*, 1908.]

London Models 213
[From *Miscellanies*, 1908.]

Poems in Prose 227
[From *Lord Arthur Savile's Crime and Other Prose Pieces*, 1908.]

The Preface [pp. ix-xii] is taken in part from the Introduction to *Miscellanies*, 1908. The dedication [p. v] reads: Dedicated | to | Walter Ledger | by | The Author's Literary Executor | .

[520]

The same: Third Edition, September 1911.
Some further revisions are made in the text of the Lectures.

[521]

The same: Fourth Edition, 1914.

[522]

(12) SALOMÉ | LA SAINTE COURTISANE | A FLORENTINE TRAGEDY | BY | OSCAR WILDE | METHUEN & Co. | 36 ESSEX STREET W.C. | LONDON |
Fscap 8vo (6¾ by 4¼ in.); pp. xx+180.
New Edition * [1000 copies], November 11, 1909.

CONTENTS.

PAGE
Preface (by Robert Ross) vii
[Mostly new, but taken in part from the Introduction to *Miscellanies*, 1908.]

Salomé 1
[The original French text first published in 1893.]

* These three plays had not previously been collected in one volume.

Second Collected Edition

Bibliography 93

[Mr. Walter Ledger describes forty-five different editions of *Salomé* in various languages.]

La Sainte Courtisane 111

[A fragment first published in *Miscellanies*, 1908.]

A Florentine Tragedy 127

[First published in *Salomé, A Florentine Tragedy, Vera*, 1908. The opening scene written by Mr. T. Sturge Moore for the first production in 1906 is here included. The text of the play is revised in parts.]

[523]

The same: Second Edition, October 1910.

[524]

The same: Third Edition, December 1911.

[525]

(13) THE PICTURE OF | DORIAN GRAY | BY | OSCAR WILDE | PARIS | CHARLES CARRINGTON | PUBLISHER AND BOOKSELLER | 1910 | AND AT BRUSSELS, 10 RUE DE LA TRIBUNE |

Fscap 8vo ($6\frac{3}{4}$ by $4\frac{1}{4}$ in.); pp. xii+352.

New Edition [2000 copies], January 1910.

This edition contains (pp. v-vi) "An Editorial Note" by Robert Ross, dated 1908, first published in the Collected Edition of that year; and [p. vii] "Publisher's Note" dated 1909.

Following the text are two leaves, on the first page of which are some announcements of the publisher.

[526]

THE PICTURE OF | DORIAN GRAY | BY | OSCAR WILDE | PARIS | YE OLDE PARIS BOOKE-SHOPPE | 11 RUE DE CHATEAUDUN | 1913 | LONDON: SIMPKIN, MARSHALL & CO., LTD. |

New edition printed from the plates of No. 525 on wove paper watermarked *Waldorf*, with a new title-page as above. The name of Carrington, the publisher, omitted on the title-page, still appears on the back of the cover and on the loose outer wrapper.

On reverse of title-page is added to the bibliographical

Second Collected Edition

notes: *Present Edition First Printed, January 1910* | *Second Printing, June 1913* | .

Published May 1913.

[527]

(14) SALOME | A TRAGEDY IN ONE ACT | TRANSLATED FROM THE | FRENCH OF OSCAR WILDE | WITH SIXTEEN DRAWINGS | BY AUBREY BEARDSLEY | LONDON JOHN LANE | THE BODLEY HEAD NEW YORK | JOHN LANE COMPANY MCMXII |

Fscap 8vo (6¾ by 4¼ in.); pp. xxiv+82.

Published November 10, 1911.

This edition contains the sixteen Beardsley plates, reduced in size, from the Bodley Head edition of 1907 (see No. 355). The "Note on *Salomé*" by Robert Ross (pp. vii-xxiii) contains a good deal of new matter.

The text of the play is founded on Lord Alfred Douglas's translation, first published in 1894, but shows considerable revision throughout. At the end of the book are six pages of publisher's announcements.

[528]

(15) THE CRITIC IN PALL MALL. BY OSCAR WILDE. METHUEN & CO. LTD. 36 ESSEX STREET W.C. LONDON

In preparation, 1914.

This volume will contain a reprint, with some revisions, from No. 445, of the reviews contributed by Oscar Wilde to *The Pall Mall Gazette* from 1885 to 1890.

Methuen's Shilling Library

Except in the case of *De Profundis* and the three volumes of selections these volumes are printed from the plates of the foolscap 8vo editions of 1909, etc., on thick wove paper (6½ by 4 inches), all edges cut.

Bibliographical notes are given on the reverse of the title-page of each volume.

Pale blue linen boards, gilt, with the title, etc., on the back only. Loose outer wrappers of bright orange paper, the back and flaps containing publishers' advertisements printed in black. Price 1s. net.

The following volumes have been issued :—

De Profundis
Selected Poems, including The Ballad of Reading Gaol
Lady Windermere's Fan
Lord Arthur Savile's Crime, The Portrait of Mr. W. H. and Other Stories
An Ideal Husband
Intentions
Charmides and Other Poems
Selected Prose

[529]

DE PROFUNDIS | BY | OSCAR WILDE | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. 151.

Printed by Walter Watts and Co., Ltd., Leicester, from the plates of the crown 8vo editions of 1905, etc., with new half-title and title-page. On reverse of half-title is a list of Methuen's Shilling Books, varying in the different impressions noted below; on the reverse of title-page are bibliographical notes.

Some corrections are made in the text on pp. 14, 15, 41, 88, 89, 92, 135, etc.

At the end of the volume is an 8-page catalogue of the publishers' announcements.

Methuen's Shilling Library

On the outer wrapper are printed some press opinions of the book when it first appeared in 1905.

Published April 6, 1911, making the 16th edition.

[530]

The same: (Second impression) 17th edition, April 6, 1911.

[531]

The same: (Third impression) 18th edition, April 26, 1911.

[532]

The same: (Fourth impression) 19th edition, May 1911.

[533]

The same: (Fifth impression) 20th edition, July 1911.

[534]

DE PROFUNDIS | BY | OSCAR WILDE | TWENTY-FIRST EDITION | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Printed by Wyman and Sons, Ltd., Reading, from the same plates as the above impressions. The number of the edition is added on the title-page as well as in the bibliographical notes on the reverse of the title-page.

On the outer wrapper two of the press opinions are cancelled and the following inserted:—

. . . Unique in English literature, perhaps in all literature. . . . Surely no such cry ever before came from the deeps. In contact with stern facts, Wilde unlearns all the philosophy of pleasure to which he had devoted his life, and is forced to acknowledge the truth of his mother's teaching. . . . The curtain falls in gloom at once upon the century and upon the most brilliant figure of its closing years. But to him who reads *De Profundis* thoughtfully and sympathetically, it is a gloom which is flecked with light, a death which carries with it the promise of resurrection. (Professor HUGH WALKER in *The Literature of the Victorian Era.*)

Published September 1911 (Sixth impression), making the 21st edition.

[535]

The same: (Seventh impression) 22nd edition, December 1911.

In this and later impressions the half-title [p. i] is suppressed in order to provide space for a list of the publishers' shilling novels.

[536]

The same: (Eighth impression) 23rd edition, July 1912.

Methuen's Shilling Library

[537]

The same: (Ninth impression) 24th edition, November 1912.

For the 25th edition, see No. 518.

[538]

The same: (Tenth impression) 26th edition, April 1913.

[539]

The same: (Eleventh impression) 27th edition, June 1913.

[540]

The same: (Twelfth impression) 28th edition, November 1913.

[541]

SELECTED POEMS | OF OSCAR WILDE | INCLUDING | THE BALLAD OF | READING GAOL | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. xii+163.

Published August 17, 1911 (First impression, [15,000 copies]).

Printed by Wyman & Sons, Ltd., Reading and London.

On pp. v and vi is a Preface by Robert Ross, dated April 5, 1911. The text of the two versions of *The Ballad of Reading Gaol*, pp. 1 to 86, is printed from the plates of the 1910 edition (No. 380); with bibliographical notes on the reverse of the half-title [p. xii]. The Dedication is omitted.

The rest of the contents are as follows:—

	PAGE
Ave Imperatrix	89
To my Wife with a Copy of my Poems	100
Magdalen Walks	102
Theocritus—A Villanelle	106
Sonnets—	
Greece [Impression de Voyage]	108
Portia (To Ellen Terry)	110
Fabien dei Franchi (To Henry Irving)	112
Phèdre (To Sarah Bernhardt)	114
On Hearing the Dies Iræ Sung in the Sistine Chapel	116
Ave Maria Gratia Plena	118
Libertatis Sacra Fames	120

Methuen's Shilling Library

To L. L.	122
From "The Garden of Eros"	128
The Harlot's House	140
From "The Burden of Itys"	144
Flower of Love	158

On the reverse of the half-title of Poems [p. 88] are some bibliographical notes.

[542]

The same: (Second impression [15,000 copies]), August 1911.

[543]

The same: (Third impression) September 1911.

The Dedication to *The Ballad of Reading Gaol*, omitted in the two previous impressions, is added [p. x]; the bibliographical notes from pp. xii and 88 are transferred to the reverse of the title-page [p. iv]; the title *Roses and Rue* is added to the poem *To L. L.* on p. 122, the new title being substituted in the headlines of pp. 122-127 and in the List of Contents on p. viii; and on p. 127 the final stanza of the poem is added—namely,

> But strange that I was not told
> That the brain can hold
> In a tiny ivory cell
> God's heaven and hell.

[544]

The same: (Fourth impression) November 1911.

[545]

The same: (Fifth impression) January 1912.

[546]

The same: (Sixth impression) December 1912.

[547]

The same: (Seventh impression) September 1913.

In the bibliographical notes on the reverse of the title-page is added: A further selection of the poems, entitled "Charmides and Other Poems," is published uniform with this volume.

[548]

The same: (Eighth impression) 1914.

Methuen's Shilling Library

[549]

LADY WINDERMERE'S FAN | A PLAY | ABOUT A GOOD WOMAN | BY | OSCAR WILDE | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. xii+157.

Printed by Morrison and Gibb, Ltd., Edinburgh, from the plates of the fscap 8vo editions of 1909, etc.

At the end of the volume is inserted a 4-page prospectus of Methuen's five-shilling edition of Wilde's works.

Published November 8, 1911, making the 5th edition.

[550]

The same: (Second impression) 6th edition, November 1911.

For the 7th edition, see No. 496.

[551]

The same: (Third impression) 8th edition, June 1912.

[552]

The same: (Fourth impression) 9th edition, March 1913.

[553]

The same: (Fifth impression) 10th edition, October 1913.

[554]

LORD ARTHUR SAVILE'S | CRIME | THE PORTRAIT OF MR. W. H. | AND OTHER STORIES | BY | OSCAR WILDE | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. viii+196.

Printed by the Northumberland Press, Newcastle-upon-Tyne, from the plates of the fscap 8vo editions of 1909, etc.

At the end of the volume is inserted a 4-page prospectus of Methuen's five-shilling edition of Wilde's works.

Published April 18, 1912, making the 6th edition.

[555]

The same: (Second impression) 7th edition, April 1912.

The number of the edition is added on the title-page as well as in the bibliographical notes on the reverse of the title-page.

Methuen's Shilling Library

[556]

The same: (Third impression) 8th edition, September 1912.

[557]

The same: (Fourth impression) 9th edition, May 1913.

For the 10th edition, see No. 484.

[558]

The same: (Fifth impression) 11th edition, 1914.

[559]

AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | METHUEN & Co. LTD. | 36 ESSEX STREET W.C. LONDON |

Fscap 8vo (6½ by 4 in.); pp. viii+246.

Printed by the Northumberland Press, Newcastle-upon-Tyne, from the plates of the fscap 8vo editions of 1909, etc., with the exception of the preliminary pages which are reduced from twelve to eight by compression and by the omission of the Dedication. The half-title page is occupied with announcements of the publishers' shilling novels.

Published September 19, 1912, making the 6th edition.

In the bibliographical note on the reverse of the title-page for the date in *This book was First Published in 1893* should be read *1899*.

[560]

The same: (Second impression) 7th edition, December 1912.

The number of the edition is added on the title-page as well as in the bibliographical notes on the reverse of the title-page. The number of preliminary pages is increased to ten, the original Dedication to Frank Harris being added [p. v].

[561]

The same: (Third impression) 8th edition, June 1913.

[562]

INTENTIONS | BY | OSCAR WILDE | METHUEN & Co. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. viii+263.

Printed by the Northumberland Press, Newcastle-upon-Tyne, from the plates of the fscap 8vo editions of 1909, etc.

Methuen's Shilling Library

The preliminary pages are rearranged. The half-title is omitted, both sides of the first leaf being utilised for publishers' announcements. The Dedication is transferred to the third leaf, on the reverse of which is the List of Contents.

Published March 13, 1913, making the 6th edition.

[563]

The same: (Second impression) 7th edition, April 1913.

For the 8th edition, see No. 515.

[564]

The same: (Third impression) 9th edition, 1914.

[565]

CHARMIDES | AND OTHER POEMS | BY | OSCAR WILDE | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Fscap 8vo (6½ by 4 in.); pp. 147.

Printed by Wyman & Sons, Ltd., Reading.

Published October 16, 1913.

CONTENTS

	PAGE
Charmides	9
Requiescat	67
San Miniato	69
Rome Unvisited	71
Humanitad	77
Louis Napoleon	114
Endymion	116
Le Jardin	119
La Mer	120
Le Panneau	121
Les Ballons	124
Canzonet	126
Le Jardin des Tuileries	129
Pan: Double Villanelle	131
In the Forest	135
Symphony in Yellow	136
Sonnets—	
Hèlas!	139
To Milton	140
On the Massacre of the Christians in Bulgaria	141

Methuen's Shilling Library

Holy Week at Genoa	142
Urbs Sacra Æterna	143
E Tenebris	144
At Verona	145
On the Sale by Auction of Keats' Love Letters	146
The New Remorse	147

On the front of the loose outer wrapper is printed:—

VERY few collections of youthful poems have been more severely criticised than Wilde's were and few have enjoyed the success of so many editions afterwards. That his verses could be easily understood constituted their gravest fault in the eyes of his critics; but this may account for their being read and appreciated after more than thirty years, when many other nineteenth-century productions are forgotten or remembered only as pedantic curiosities. CHARMIDES is the only non-dramatic poem of the author in which there is a story—a fantastic Greek legend elaborated from an anecdote in one of Lucian's famous dialogues. The present volume is the second selection from Wilde's Poems which were first published in 1881. Several lyrics complete this unique and delightful anthology.

[565a]

The same: Second Edition, 1914.

[566]

SELECTED PROSE OF | OSCAR WILDE | WITH A PREFACE BY ROBERT ROSS | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON |

Foolscap 8vo (6½ by 4 in.); pp. 160.

In addition to between fifty and sixty passages from Wilde's prose works, this volume contains two unpublished letters to Robert Ross ("Domesticity at Berneval" and "A Visit to the Pope").

Published March 19, 1914.

Authorised Editions for Circulation on the Continent

(i) The English Library

[567]

INTENTIONS | BY | OSCAR WILDE | LEIPZIG | HEINEMANN AND BALESTIER | LIMITED, LONDON | 1891 |

Crown 8vo (6¼ by 4½ in.); pp. viii+212; price M.1.60 or 2 francs.

Collation:—One blank leaf; half-title: The English Library | No. 54 | Intentions | By Oscar Wilde | In one volume | , on reverse of which is: Other volumes by the same author | published in | The English Library | (*In the Press*) | Lord Arthur Savile's Crime,* . . . 1 vol. | *Copyright Edition* | , 1 leaf; title-page, reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; text, including half-titles and blank pages, 106 leaves, at the foot of the last page being the imprint: Printed by T. and A. Constable, Printers to Her Majesty, | at the Edinburgh University Press. |

Signatures:—[*a*] (4 leaves), A to N (14 sheets of 8 leaves each) and O (2 leaves), wove paper, edges uncut.

At the end is a 16-page catalogue of publishers' announcements dated *June, 1891*.

Wrappers of light brown printed in dark brown, the front wrapper bearing the imprint: Paris | Hachette et Cie. | below that of the Leipzig publishers; and at the foot: *The Volumes of the English Library are published by arrangement with the Authors, and | enjoy Copyright in all Continental countries, but may not be introduced | into Great Britain, Ireland, or the British Colonies* | Complete in one volume |. On the inside of the front wrapper is a list of authors and on both sides of the back wrapper a list of volumes issued by "The English Library." On the outside of the back wrapper is the date of publication, *October* 1891.

* This volume was not issued in "The English Library."

The English Library

[568]

INTENTIONS | BY | OSCAR WILDE | LEIPZIG | THE ENGLISH LIBRARY, LIMITED | LONDON | 1905 | [May]

New impression identical with the edition described above (No. 567), except that the announcement of *Lord Arthur Savile's Crime* is omitted from the reverse of the half-title, on which is printed only: *Copyright Edition.* | ; the printers' imprint on p. 212 is revised to read "Printers to His Majesty," the publishers' catalogue is omitted at the end of the volume; the announcements on the wrappers are brought up to date. On the back of the book is added, beneath INTENTIONS, the word ILLUSTRATED, apparently in error.

[569]

The same: April 1907.

[570]

The same: 1908.

[571]

INTENTIONS | BY | OSCAR WILDE | [device] | LONDON | 1908 |

This is a fictitious title-page substituted by a London bookseller in about 100 copies of the 1908 edition of The English Library *Intentions*, the half-title and original title-page being cut out.

Dark green paper boards printed in black; marbled green end-papers.

Copies were sold to unsuspecting purchasers at 7s. 6d.

[572]

INTENTIONS | BY | OSCAR WILDE | LEIPZIG: | F. A. BROCKHAUS | (THE ENGLISH LIBRARY) | 1912 |

New edition printed from the plates of No. 570, with the half-title and title-page reset. On p. 212 is the imprint: Printed by F. A. Brockhaus, Leipzig.

Coloured pictorial wrappers; price M.1.60 or 2 francs.

Cloth; price M.2.20 or 2.75 francs.

(ii) Tauchnitz Edition

The works of Oscar Wilde are contained in eleven volumes of the Tauchnitz edition of British authors.

Printed on smooth wove paper (6½ by 4½ inches); all edges uncut.

Buff wrappers printed in black; price M.1.60 or 2 francs.

Impressions later than August 1909 were issued also in cloth (Original-Leinenband), price M.2.20 or 2.75 francs; and in soft imitation leather (Original-Geschenkband), price M.3.00 or 3.75 francs.

Each volume has a half-title page: Collection | of | British Authors | Tauchnitz Edition. | Vol. [] | [Title] | By Oscar Wilde. | In one volume. | , on the reverse (in all the volumes except the first) being a list of other volumes by the same author in the Tauchnitz edition.

The text is taken from Methuen's limited edition of 1908 except where noted below.

At the foot of the front wrapper of each volume is the following notice:—

The Copyright of this Collection | is purchased for Continental Circulation only, and the volumes may | therefore not be introduced into Great Britain or her Colonies.

Several impressions of all these volumes have been issued, the dates of which can be deduced approximately from the advertisements on the wrappers.

[573]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1908. |

Pp. 287. Vol. 4049. June 24, 1908.

On the back of the wrappers of copies issued after July 1908 is the figure 1 below the author's name.

Tauchnitz Edition

[574]

DE PROFUNDIS | AND | THE BALLAD OF READING | GAOL | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1908. |

Pp. 196. Vol. 4056. July 29, 1908.

The text of *De Profundis* is from the editions of 1905, etc., and does not contain the additional matter first published in the limited edition of 1908. The Preface occupies pp. 5-10; *De Profundis*, pp. 15-140; *The Ballad of Reading Gaol*, pp. 141-196.

[575]

A HOUSE | OF POMEGRANATES | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 252. Vol. 4095. February 10, 1909.

[576]

LORD ARTHUR SAVILE'S | CRIME | AND OTHER PROSE PIECES | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 276. Vol. 4096. February 10, 1909.

The contents of the volume are the same as in No. 433.

[577]

LADY WINDERMERE'S FAN | A PLAY ABOUT A GOOD WOMAN | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 238. Vol. 4112. May 12, 1909.

[578]

AN IDEAL HUSBAND | A PLAY | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 270. Vol. 4113. May 12, 1909.

[579]

SALOME | A TRAGEDY IN ONE ACT | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Tauchnitz Edition

Pp. 124. Vol. 4133. August 11, 1909.
On the reverse of the title-page [p. 4] is:—

NOTE

As is generally well known, Salome was originally written by Oscar Wilde in the French language. This is the genuine and copyright English translation.

[580]

THE HAPPY PRINCE | AND OTHER TALES | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," | "SALOME," ETC. | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 144. Vol. 4141. September 15, 1909.

[581]

A WOMAN | OF NO IMPORTANCE | A PLAY | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," | "SALOME," ETC. | LEIPZIG | BERNHARD TAUCHNITZ | 1909. |

Pp. 246. Vol. 4157. December 8, 1909.

[582]

THE IMPORTANCE | OF BEING EARNEST | A TRIVIAL COMEDY FOR SERIOUS PEOPLE | BY | OSCAR WILDE | AUTHOR OF "THE PICTURE OF DORIAN GRAY," | "SALOME," ETC. | LEIPZIG | BERNHARD TAUCHNITZ | 1910. |

Pp. 246. Vol. 4196. June 29, 1910.

[583]

THE POEMS | OF | OSCAR WILDE | COPYRIGHT EDITION | LEIPZIG | BERNHARD TAUCHNITZ | 1911. |

Pp. 270. Vol. 4290. October 4, 1911.

The text is taken from Methuen's limited edition of 1908 (No. 437), with the omission of *The Sphinx* and of *The Ballad of Reading Gaol*. Copyright difficulties prevented the inclusion of the former; the latter is included in Vol. 4056 of the Tauchnitz Edition (see No. 574).

3. PIRATED EDITIONS

NOTE.—Collectors are reminded that no reliance can be placed on the number of copies to which any of these editions may be stated to be limited.

[584]

THE | BALLAD OF READING GAOL | BY | C.3.3. | [OSCAR WILDE] | LEONARD SMITHERS | LONDON | MDCCCXCIX |

Large post 8vo (8¾ by 5¾ in.); pp. viii+31.

This is similar in appearance to Smithers's edition of 1899 (No. 378). His address is omitted on the title-page as he was a bankrupt at the time. It was printed by G. Woolley of 137 Dalling Road, Hammersmith, W., who printed many of the piracies for which Smithers was responsible. The type differs slightly from the authorised editions printed on hand-made paper at the Chiswick Press, and there are some misprints in the text, but except in one or two places it is a line for line reprint of the earlier editions. It is printed on a rough wove paper, all edges uncut; the binding being of cinnamon-coloured linen, with white linen back lettered in gilt as in the authorised editions.

A reduced facsimile of the title-page is given in this *Bibliography*, facing p. 416. See also pp. 423-424.

Published price 2s. or 2s. 6d.

Several impressions of this edition from stereotyped plates were issued between 1900 and 1907. Smithers died on December 17, 1907.

[585]

THE | BALLAD OF READING GAOL | BY | C.3.3. | [OSCAR WILDE] | LEONARD SMITHERS | LONDON | MDCCCXCIX |

Collation as above in No. 584. Type reset.

This edition was prepared for publication shortly before Smithers's death. The whole issue was purchased a few weeks later by Messrs. Siegle & Hill, who disposed of it to booksellers until their attention was drawn to the fact that it was an unauthorised edition. The

Pirated Editions

remainder was then handed over to the administrators of Wilde's literary estate. The linen sides are of a darker shade, and on the back, below the title is added: Oscar | Wilde | .

The retail price was generally 2s. or 2s. 6d.

[586]

DE PROFUNDIS. | BY OSCAR WILDE. | PRICE SIXPENCE. |

Printed in one sheet, folded into 32 pages measuring about 7½ by 5 inches. The text is taken from Methuen's original five-shilling editions of 1905, etc., but there are numerous omissions and misprints.

P. 1 forms the title-page as above, with reverse blank; on the front of the second leaf [p. 3] is the couplet,

"Stone walls do not a prison make,
Nor iron bars a cage."

with reverse blank; then [p. 5] is the Preface by Robert Ross from the authorised editions, reverse blank. The text occupies pp. 5-28 [7-30], a blank leaf forming the back wrapper.

The pamphlet made its appearance on April 27, 1910, when it was hawked by guttermen in Fleet Street and the Strand at prices varying from one penny to sixpence. A placard was usually displayed, printed on green or orange paper, bearing the legend:—

DE
PROFUNDIS

OSCAR WILDE'S
LAST WORK

COMPLETE EDITION.

After prolonged negotiations those responsible for this piracy were traced, and on July 4, before Alderman Sir John Pound at the Guildhall, Abraham Kenzitt, aged fifty-five, bookseller of Wick Road, Hackney; Philip Fleming Bockenham, aged thirty-two, printer, of Hawson Road, Brockley (he was said to be the son of a clergyman); Albert Bowden, aged twenty-nine, caterer, of Middlesex Street, E.C.; and Edward Kelly, aged sixty-eight, a hawker, were charged with conspiring together and with others "to print and cause to be printed for sale books in which there was a copyright,

Pirated Editions

without the consent in writing of the proprietors." After formal evidence had been taken, the defendants were remanded for a week, bail being granted in sums varying from £400 to £5. When the hearing of the case was resumed on July 11, two printers, named Arthur Puddefoot, aged twenty-nine, and John Wesley Puddefoot, aged fifty-one, father and son, of Milton House, East End Road, Finchley, were charged in conjunction with the other defendants. In the course of the evidence it was stated that 214 copies of the pirated work had been found in the basement of Bowden's coffee-house in Middlesex Street, and at Hutchinson Street, in a room occupied by Kenzitt, no fewer than 5252 copies were found and seized. At the close of the hearing all the defendants were committed for trial, bail being allowed in each case.

The trial began at the Central Criminal Court, before the Common Sergeant (Sir A. Bosanquet, K.C.) on July 21, the case for the prosecution being conducted by Mr. C. F. Gill, K.C., and Mr. R. D. Muir. Of the six defendants, Kenzitt and Arthur Puddefoot pleaded not guilty; Bockenham pleaded guilty to all the counts in the indictment; Bowden admitted unlawful possession of copies of the book; Kelly denied his guilt; and John Wesley Puddefoot pleaded guilty to having printed the book.

At the end of the day, after the jury had returned a verdict of guilty, the following sentences were passed:— Bockenham (who had previously been convicted for conspiring in regard to copyright music), six months' imprisonment; John Wesley Puddefoot (who had previously been convicted for a similar offence), one month's imprisonment. Bowden was fined £20. On the following day the hearing of the charges against the other three men was continued. Kenzitt withdrew his plea of not guilty, admitting conspiracy, and was sentenced to two months' imprisonment in the second division; Kelly, the hawker, admitting that he had sold copies of the book in the streets, was bound over; and Arthur Puddefoot, who was said to have acted under his father's influence in assisting to print the book at the "Milton Press" (a shed in the garden at the back of Milton

Pirated Editions

House), was discharged, the prosecution offering no evidence against him.

[587]

THE DUCHESS | OF PADUA | [device] | A TRAGEDY OF THE SIXTEENTH CENTURY | BY | OSCAR WILDE | [device] | NEW YORK | PRIVATELY PRINTED | [device] |

Demy 8vo (9¼ by 5¾ in.); pp. 187; price 31s. 6d.

On reverse of the half-title is: Private limited issue | reserved exclusively | for the Subscribers.

Title-page, as above, is printed in red and black. Printed in Paris on hand-made paper, the text being a translation into English prose from the German text of Dr. Max Meyerfeld's translation.*

Published by Charles Carrington in 1905.

Dark red wrappers, folded over stiff paper, with label attached on the front. Stated to be limited to 100 copies.

[588]

The same.

An edition on Imperial Japanese vellum, stated to be limited to 30 copies; price 42s.

An advance prospectus, with the title-page of the volume reproduced on the outside, bears at the bottom

1903
PRIVATELY PRINTED

instead of NEW YORK | PRIVATELY PRINTED | which was eventually adopted.

The following are extracts from two letters written by Charles Carrington, the publisher, to a bookseller in London:—

[Paris, March 17, 1905.]

Keep this quiet. I have a small edition of *Duchess of P———* in English (in press) on handmade paper and Jap. vell. Done from German by Oxford scholar—very clever. Will prove to be as good as original eventually. I think to price it at 21/- and £2 2s. What think you?

Must be kept dark! It must not be known who did it. How many can you place and how much can you promise me for first order and sole direction.

* *Die Herzogin von Padua, eine Tragödie aus dem 16. Jahrhundert* von Oscar Wilde. Deutsch von Max Meyerfeld. Berlin: Egon Fleischel & Co. [1904].

Pirated Editions

Paris, May 30, 1905.

Dear Mr. ———

I send you by this mail a few odd sheets of the proposed work, which will give you an idea of the style. I also send you a sheet each of English hand-made paper and of Japanese vellum, both of the finest quality, upon which the work will be printed. Only a small number will be done:—viz., 125 copies, and the work should be ready in 3 weeks to a month from present date.

I intend getting orders myself for as many copies as I possibly can both amongst the trade and private people, so you had better hurry up.

The price for the white hand-made paper is 31/6 and for the Jap. Vellum £2/2/0, (net to you 25%) carriage extra. I can supply you with not less than 25 copies at a time. You must let me have your decision rapidly with cheque on account, so that I may be able to make other arrangements if we cannot come to terms.

.

Wd. you put on " Philadelphia. Privately Printed "?

Yours truly C. C.

[589]

ESSAYS, CRITICISMS | AND REVIEWS. | BY . . . | OSCAR WILDE. | NOW FIRST COLLECTED. | [device] | PRIVATELY PRINTED. LONDON, 1901. |

Small 4to (10 by 7½ in.); pp. 175; price 10s. 6d.

Collation:—Half-title, on reverse: *Of this work* 300 *Copies have been* | *printed, of which this is* | *No.* . . ., 1 leaf [A]; title-page, as above, reverse blank, 1 leaf; list of contents, reverse blank, 1 leaf; text, 85 leaves, the reverse of the last being blank. Printed on " antique " laid paper, all edges uncut. At each end of the book are two blank leaves of smooth wove paper.

Grey paper wrappers folded over a thick card, the front wrapper being printed in black within a decorated border.

Essays, Criticisms and Reviews contains a reprint of all Wilde's editorial contributions to *The Woman's World* from November 1887 to June 1889. (See Nos. 277-289.)

The List of Contents [p. 5] is as follows:—

CONTENTS.

A Fascinating Book	7
A Note on Some Modern Poets	19
Some Literary Notes (1)	35
,, ,, ,, (2)	51
,, ,, ,, (3)	63
,, ,, ,, (4)	75
,, ,, ,, (5)	87
,, ,, ,, (6)	97

Pirated Editions

Literary and Other Notes (1) 107
" " " " (2) 123
" " " " (3) 165

Published by "Wright and Jones."

The authorised reprint of these articles (by permission of Messrs. Cassell and Co.) is in *Reviews* (Methuen), 1908, pp. 190-208, 224-242, 251-269, 275-291, 300-311, 327-341, 347-365, 374-393, 406-420, 433-447, 463-476, 482-494, and 499-509 (No. 445).

[590]

The same.

An edition, stated to be limited to 250 copies, on thin wove paper (9½ by 6¾ in.); all edges cut. The collation is the same as in the edition described above; but, though the type does not appear to have been reset, the tail-pieces at the end of the chapters vary in some instances. Issued in grey or red wrappers; price 10s. 6d.

[591]

The same.

This edition was issued in grey boards with Japanese vellum back, all unlettered. The particulars as to the edition being limited are omitted by the cutting out of the first preliminary leaf [A1].

Some of the tail-pieces at the end of the chapters are omitted altogether and others vary from those in the editions described above. The last sheet, L (pp. 161-175), has for some reason or other been reset, a different type being used. This is noticeable especially in the numbers of the pages and in the heading "Literary and Other Notes (3)" on p. 165, where a heavier type is employed.

[592]

FOUR LETTERS | BY | OSCAR WILDE | WHICH WERE NOT INCLUDED IN THE | ENGLISH EDITION | OF | "DE PROFUNDIS" | [device] | PRIVATELY PRINTED | 1906 |

Fscap 8vo (7¼ by 4¾ in.); pp. 34; price 2s. 6d. net.

Collation:—Half-title, "DE PROFUNDIS" | SUPPLEMENTARY LETTERS | , 1 leaf; title-page, reverse blank, 1 leaf; text (with headlines DE PROFUNDIS | SUPPLEMENTARY LETTERS), 15 leaves, followed by one blank leaf; wove paper; all edges cut.

Blue-grey paper wrappers, wired, the lettering of the title-page being printed on the front wrapper in black

Pirated Editions

within a narrow double-ruled border, the last line reading PRIVATELY PRINTED 1906 | .

The text of these letters is taken from pp. 138-158 of the Italian edition of *De Profundis*,* in which permission was given for an Italian translation of the letters to appear. By some misunderstanding the original English text also was included, which was taken advantage of by "Wright and Jones," who issued this piracy [consisting of 500 copies printed by W. H. White & Co., Edinburgh].

The only authorised publication of these letters in England is in Methuen's editions of *De Profundis* (with Additional Matter), 1908, pp. 1-27; 1909, etc., pp. 1-20.

[593]

THE HARLOT'S HOUSE | A POEM | BY | OSCAR WILDE | WITH FIVE ILLUSTRATIONS | BY | ALTHEA GYLES | LONDON | IMPRINTED FOR SUBSCRIBERS | AT THE MATHURIN PRESS | MCMIIII |

Folio (15 by 11 in.); pp. 12.

Collation:—Half-title, on reverse being particulars of the edition, 1 leaf; title-page, in red and black, reverse blank, 1 leaf; Contents, reverse blank, 1 leaf; Prefatory Note, reverse blank, 1 leaf; text of the poem, 2 leaves, the reverse of the second leaf being blank.

Issued loose in a portfolio of dark red linen back and corners, with thick cream-coloured paper sides and flaps, the front side being lettered in red and black as on the title-page. Printed by John Bale, Sons, & Danielsson Ltd., November 1904.

"The Mathurin Press" was an *alias* of Leonard Smithers.

Smithers published also under the name of Leonard Maturin, the name being taken, of course, from the author of *Melmoth the Wanderer*.

The list of illustrations is given under Contents [p. 5] as follows:—

THE Drawings:

(1) "We caught the tread of dancing feet,"

(2) "The shadows raced across the blind."

* *Oscar Wilde* | *De Profundis* | *seguito da alcune lettere inedite* di O. Wilde | Traduzione italiana di Olga Bicchierai | [device] | Venezia | S. Rosen editore | 1905 | .

Pirated Editions

(3) "Then took each other by the hand,
And danced a stately saraband;"

(4) "Sometimes a horrible Marionette
Came out, and smoked its cigarette"

(5) "'The dead are dancing with the dead',"

The original drawings, considerably larger than the published reproductions, were catalogued a few years ago by Walter T. Spencer of New Oxford Street for £25.

On the front of the fourth leaf [p. 7] is the following:—

PREFATORY NOTE

"THE HARLOT'S HOUSE," undoubtedly OSCAR WILDE'S finest and most imaginative Poem, is not included in the edition of his collected Poems, and it has been deemed fitting to prepare and issue a limited number of copies of it with all the luxury which fine printing, good paper, and careful work can accomplish.

The Issue is accompanied by five weirdly powerful and beautiful Drawings, the work of Althea Gyles, who has completely entered into and finely interpreted the spirit of the Author, and whose designs met with his unqualified approval when they were shewn to him shortly before his death. These drawings, the chef d'œuvre of this gifted artist, have been admirably rendered in photogravure.

In a letter dated May 4, 1899, Leonard Smithers wrote to Wilde: "Can you tell me what magazine your *Harlot's House* appeared in, for I cannot find it in *The Dramatic Register*; and can you also tell me the town in which the magazine was published?"

But there appears to be no authority for the statement in the Prefatory Note that Wilde saw these drawings or authorised the publication of his poem in this form.

The following description of the three styles in which this publication was issued is taken from the reverse of the half-title page, where in each edition all three are printed with the addition after each of the words, "This is No. . . .":—

"A strictly limited Edition of this Poem is issued with the Illustrations printed on plate paper and the text on hand-made paper, enclosed in a Portfolio 15 inches by 11 inches in size." Price £2, 2s. net.

[594]

"Fifty copies are printed as an ÉDITION DE LUXE with the Illustrations in duplicate, the further set being proofs

Pirated Editions

on India paper mounted, with black marginal borders, and the text printed on Japanese vellum." Price £6, 6s. net.

[595]

"Twelve copies are printed as an ÉDITION DE GRAND LUXE on pure vellum (text and illustrations) with three sets of the Illustrations, viz.: proofs on pure vellum, on India paper mounted, with black marginal borders, and on plate paper." Price £12, 12s. net.

[596]

THE HARLOT'S HOUSE | BY OSCAR WILDE | PRIVATELY PRINTED | 1905 |

Crown 8vo (7½ by 5 in.); pp. 8.

Printed on a half-sheet of hand-made paper, all edges uncut; sewn into a grey wrapper printed in black as on the title-page. The text (from *The Dramatic Review*, April 11, 1885) occupies pp. 3-5 (numbered 1 to 3), the reverse of the last being blank and followed by a blank leaf. The title-page, as above, forms the first page, the reverse being blank.

This edition was printed for private circulation and was not put on the market as were the pirated issues of Smithers, "Wright and Jones," Carrington, etc. A few copies were sold at one shilling.

[597]

LADY WINDERMERE'S FAN | A PLAY | ABOUT A GOOD WOMAN | BY | OSCAR WILDE | PARIS, | 1903. |

Pott 4to (8¼ by 6 in.); pp. xvi+132; price 21s.

Collation:—Half-title, on reverse being *Edition limited to 250 copies.* | *This is No.* . . . | , 1 leaf; title-page, reverse blank, 1 leaf; text, etc., 72 leaves.

After the title-page the text is a line for line reprint of the Bodley Head edition of 1893 (No. 357), with the omission of particulars as to copyright on the reverse of the Dedication [p. vi].

Printed in England; laid paper, all edges uncut.

Maroon linen boards, similar to the edition of 1893, without Shannon's designs. Lettered in gilt on the back, LADY WINDER- | MERE'S | FAN | at the top, OSCAR | WILDE | in the middle and 1903 at the foot.

Published by Leonard Smithers.

Pirated Editions

In a catalogue of his forthcoming publications in 1899 Smithers announced:—

LADY WINDERMERE'S FAN. (57)
In preparation.

Publication was prevented by Wilde's death in the following year or by Smithers's bankruptcy; but this is probably the edition referred to.

See also No. 627, with which this edition is uniform.

On July 14, 1905, an injunction was obtained against "Wright and Jones," booksellers, 350 Fulham Road, S.W., for selling this pirated edition.

[598]

LORD | ARTHUR SAVILE'S | CRIME. | A STUDY OF DUTY. | BY | OSCAR WILDE. | PRIVATELY PRINTED. |

Small 4to (8¾ by 6¾ in.); pp. 49; price 10s. 6d.

Collation:—Half-title, on reverse: *Of this work* 300 *copies only have been printed,* | *of which this is No.* | , 1 leaf; title-page, reverse blank, 1 leaf; text, 23 leaves.

There is a head-piece [p. 5] above the title of the story; and a fancy initial capital (used also in the pirated *Mr. W. H.* described in No. 611). Wove paper, all edges uncut, the book being wired, and pasted into grey paper wrappers lettered in dark blue within a decorated border.

Published by Smithers or (and) "Wright and Jones" about 1904.

[599]

PHRASES AND PHILOSOPHIES | FOR THE USE OF THE YOUNG. | BY | OSCAR WILDE. | LONDON: | PRIVATELY PRINTED FOR PRESENTATION. | MDCCCXCIV |

Crown 8vo (7½ by 5 in.); pp. vi+8; price 7s. 6d.

Collation:—One blank leaf; *Of this work seventy-five copies only were* | *printed for presentation.* | , reverse blank, 1 leaf; title-page in dull red and black, reverse blank, 1 leaf; text, 4 leaves, followed by three blank leaves.

P. 3 of the text is numbered in the inside margin.

In addition to the 35 aphorisms published in *The Chameleon,* Vol. I, No. 1, December 1894 (No. 11), this pirated edition contains 17 further aphorisms taken from Wilde's plays and books. The pamphlet was issued

Pirated Editions

sewn in dark brown paper wrappers printed in black on the front with the wording of the title-page arranged in six lines with a device of a flower-pot in the middle. Printed on thin wove paper, all edges uncut. It is said to have been printed on a hand-press at the back of a shop in the Charing Cross Road by A. Cooper, who traded there as "Wright and Jones." Published 1902.

Cooper moved, about 1903, to 2 Ormond Row, Chelsea, and in 1904 to 350 Fulham Road, W. At this latest address, for selling pirated editions of Wilde's works, various injunctions were obtained against him on behalf of Sir George Alexander, the owner of the copyright of *Lady Windermere's Fan*, and the Executors of Wilde's Estate, the owners of the copyright of various other pirated editions sold by Cooper. Damages and costs being granted against him, he eventually disappeared from the business and became manager to a firm of booksellers, first in Brighton and afterwards in London.

[600]

PHRASES AND PHILOSOPHIES | FOR THE | USE OF THE YOUNG. | BY | OSCAR WILDE. | LONDON: | PRIVATELY PRINTED FOR PRESENTATION. | MDCCCXCIV. |

Collation as in No. 599 above, except that the title-page appears to have been reset, the letter R in the word PHRASES being without a tail; a full-stop is added after the date in the last line; the red lettering of the title-page is of a much brighter colour; the error in the numbering of p. 3 of the text is corrected. The wrappers are of a lighter shade of brown. The printing is rather better done, evidently by a machine.

[601]

Other impressions of this pirated edition show further slight variations in the lettering of the title-page and of the wrapper.

[602]

PHRASES AND | PHILOSOPHIES | FOR THE | USE OF THE YOUNG | BY | OSCAR WILDE | LONDON: | PRINTED FOR PRIVATE CIRCULATION | MDCCCXCIV. |

Crown 8vo ($7\frac{1}{2}$ by 5 in.); pp. ii+11; price 7s. 6d.

Collation:—One blank leaf; title-page in red and black, as above, on reverse of which is: *Of this work seventy-five copies only have been printed | for private circulation. This is No.* . . . | , 1 leaf; text (with head-piece and fancy initial capital [p. 3] and tail-piece on p. 11), 5 leaves, the reverse of the last leaf being blank,

Pirated Editions

followed by one blank leaf. The text is the same as in those described above. Printed on thick wove paper, all edges uncut; sewn in a blue-grey wrapper lettered in blue, within a decorated border.*

Published by Smithers and (or) "Wright and Jones," about 1905.

[603]

PHRASES AND | PHILOSOPHIES | FOR THE USE | OF THE YOUNG | BY OSCAR WILDE | LONDON MCMIII |

Small 16mo (5¾ by 4½ in.); pp. ii+12; price 2s.

Collation:—One blank leaf; half-title, on reverse of which is: *With a head-piece and tail-piece | by Aubrey Beardsley.* | , 1 leaf; title-page, in red and black, reverse blank, 1 leaf; text, 4 leaves, followed by one blank leaf. The text is the same as in those described above. Printed on thick wove paper, sewn in pale yellow wrappers lettered in black as on the title-page.

Published by Leonard Smithers, April 1906.

The head-piece [p. 5] is reproduced from *Bon Mots of Samuel Foote and Theodore Hook*, 1894, p. 74; the tail-piece on p. 12 enlarged from *Bon Mots of Sydney Smith and R. B. Sheridan*, 1893, p. 51. Both these books were edited by Walter Jerrold and published by J. M. Dent and Sons, Ltd.

[604]

The same.

Collation as in No. 603 described above, with the following: *Edition de Luxe, limited to one hundred and | twenty-five copies.* | on reverse of half-title instead of the reference to Beardsley's head-piece and tail-piece.

[605]

PHRASES & PHILOSOPHIES | FOR | THE USE OF THE YOUNG | BY | OSCAR WILDE | REPRINTED FROM "THE CHAMELEON" | MCMVI. |

Small 16mo (4¾ by 3¾ in.); pp. 14.

Collation:—Title-page, on reverse being: *Of this edition only fifty | numbered copies have been printed | and the type distributed, of which | this is No. . . .* | , 1 leaf; text, 6 leaves, followed by two blank leaves. The text is the same as in those described above. Sewn

* The same border is used for the wrapper of the pirated edition of *The Portrait of Mr. W. H.* (See No. 611.)

Pirated Editions

in pink wrappers, lettered in black within a black decorated border.

Published probably by Smithers or "Wright and Jones."

[606]

THE PICTURE | OF | DORIAN GRAY | BY | OSCAR WILDE | [device] | PRIVATELY PRINTED | 1890 |

Crown 8vo (9 by 6 in.); pp. iv+249; price 10s. 6d. to 21s.

Collation:—Half-title, reverse blank, 1 leaf; title-page, in red and black, reverse blank, 1 leaf; text, 125 leaves, the reverse of the last leaf being blank.

Signatures:—*a* (2 leaves), A to P (15 sheets of 8 leaves) and Q (5 leaves); laid paper, all edges uncut.

Grey paper boards, with label on the back printed in red within a single-ruled border, The | Picture | of | Dorian | Gray | Oscar | Wilde | .

The text is taken from *Lippincott's Monthly Magazine* for July 1890 (see No. 81) with English spelling substituted for American.

Published in London or Birmingham about 1904.

[607]

POEMS | BY | OSCAR WILDE | TOGETHER WITH HIS | LECTURE ON THE ENGLISH | RENAISSANCE | (NOW FIRST PUBLISHED) | PARIS | 1903 |

Crown 8vo (7½ by 5 in.); pp. iv+216; price 21s.

Collation:—One blank leaf, on reverse of which is: *Edition limited to 250 copies.* | *This is No.* . . . | , 1 leaf; title-page, reverse blank, 1 leaf; text, 108 leaves.

There is a head-piece to the sonnet *Hélas* [p. 1]. The initial capitals at the beginning of each poem are the same as those used in the pirated editions of *The Portrait of Mr. W. H.* (No. 611), *Lord Arthur Savile's Crime* (No. 598), and *The Sphinx Without a Secret*, etc. (No. 623), showing that all these books were printed at the same press. There is no list of contents to the volume. The text of the poems (taken from Bogue's editions of 1881) is given on pp. 5-199; the report of the *Lecture on the English Renaissance* occupying pp. 203-216, with a half-title [p. 201], the reverse of which is blank. Laid paper,

Pirated Editions

all edges uncut. Cream buckram boards lettered in gilt on the back: POEMS | BY | OSCAR | WILDE | at the top, and PARIS | 1903 | at the bottom.

Published by Smithers and (or) "Wright and Jones" in 1903.

The Lecture was first published in *The New York Tribune,* January 10, 1882, and has been frequently reprinted. The full text of the Lecture, printed from the original manuscripts, was first published in *Miscellanies* (Methuen), 1908, pp. 243-277; and afterwards in *Essays and Lectures* (Methuen), 1909, etc., pp. 111-155.

[608]

The same.

An impression printed on Japanese vellum (7¾ by 5 in.); price 42s.

The collation is exactly the same as in the edition described above except that on the page facing the title-page is: *Edition de Luxe, on Japanese Vellum, only* 50 | *copies issued. This is No.* | All edges uncut; Japanese vellum covered boards, lettered as in No. 607.

[609]

OSCAR WILDE | POEMS | IN PROSE | [device] | PARIS | PRIVATELY PRINTED | 1905 |

Demy 8vo (8¾ by 5¾ in.); pp. iv+38; price 5s.

Collation:—Two blank leaves; half-title, on reverse of which is: *Fifty copies of this work have* | *been printed on Imperial* | *Japanese paper.* | with a small device below, 1 leaf; title-page, in red and black, reverse blank, 1 leaf; table of contents, reverse blank, 1 leaf; second half-title, reverse blank, 1 leaf; text, 17 leaves, followed by three blank leaves, including the one over which the wrapper is folded.

Printed in Paris on thick laid paper, all edges uncut; shiny toned wrappers folded over the end leaves; printed in red and black as on the title-page. To each chapter there is a decorated initial capital in black and red with head-pieces and tail-pieces in red throughout.

Published by Charles Carrington, bookseller, formerly of 13 Faubourg de Montmartre, Paris, and afterwards of 10 Rue de la Tribune, Brussels.

The text is taken from *The Fortnightly Review*, July 1894, pp. 22-29 (No. 56).

Pirated Editions

TABLE OF CONTENTS.

The Artist	5
The Doer of Good	9
The Disciple	13
The Master	15
The House of Judgment	19
The Teacher of Wisdom	25

In Methuen's editions the text of *Poems in Prose* is given in the volume containing *Lord Arthur Savile's Crime and Other Prose Pieces*, 1908 (No. 433); and in *Essays and Lectures*, 1909, etc. (No. 519).

[610]

The same.

An edition printed on Japanese vellum, stated to be limited to 50 copies; price 10s.

[611]

THE PORTRAIT | OF | MR. W. H. | BY | OSCAR WILDE | [printer's device] | PRIVATELY PRINTED. |

8vo (8½ by 6¾ in.); pp. 48; price 12s. 6d.

Collation:—Half-title, on reverse being: *Of this work, 200 copies only have been printed for | private circulation.* | , 1 leaf; title-page, reverse blank, 1 leaf; text, 22 leaves.

There is a fancy capital at the beginning of the text [p. 5] and a tail-piece at the end, p. 48. The text is taken from *Blackwood's Edinburgh Magazine*, July 1889 (No. 3), but misprints occur throughout. At the end of the story is added the date, 1889, in addition to the author's name. Wove paper, all edges uncut, the book being wired, and pasted into grey paper wrappers lettered in dark blue within a decorated border.

Published by Smithers and (or) "Wright and Jones," about 1904.

[612]

PUPPETS AND ACTORS | BY | OSCAR WILDE. | REPRINTED FROM THE "DAILY TELEGRAPH," | FEBRUARY 20TH, 1892. |

Small 16mo (5¼ by 4 in.); pp. 11.

The title-page [p. 1] is printed within a narrow double-lined border with rounded corners. Tinted

Pirated Editions

wrappers, wired, all edges cut, the title-page being repeated on the front. Unauthorised reprint from No. 28. No date, price or printer's name. The leaflet *Oscar Wilde* by Ernest Newman (see No. 663) is from the same press.

[613]

NEWDIGATE PRIZE POEM. | RAVENNA. | RECITED IN | THE THEATRE, OXFORD, | JUNE 26, 1878. | BY | OSCAR WILDE, | MAGDALEN COLLEGE. | OXFORD: | THOS. SHRIMPTON AND SON, BROAD STREET. | 1878. |

Crown 8vo (7 by 4¾ in.); pp. 16; price 10s. 6d.

This is a line for line reprint of Shrimpton's original edition published at Oxford (No. 301). The type, however, is different, including the head-piece and initial capital [p. 5] and the tail-piece on p. 16. The design of the University Arms on the title-page and on the front wrapper is omitted. Grey wrappers, printed in black, with the wording of the title-page repeated within a single-line border. All edges cut.

Published by "Wright and Jones" in 1904.

A reduced facsimile of the title-page is given in this *Bibliography*, facing p. 241.

[614]

ROSE-LEAF AND APPLE-LEAF | L'ENVOI | BY | OSCAR WILDE | LONDON | PRINTED FOR PRIVATE CIRCULATION | MDCCCCIIII |

Fscap 8vo (7½ by 5 in.); pp. 30; price 7s. 6d.

Collation:—Half-title, reverse blank, 1 leaf; title-page, in black, red, and green, reverse blank, 1 leaf; on Signature A2 (p. 5) is: These pages contain a Reprint of Mr. Oscar | Wilde's Introduction (L'Envoi) to "Rose-leaf | and Apple-leaf," a book of poems by Mr. | Rennell Rodd, published in Philadelphia, | U.S.A., in A.D. 1882. This is the first publication in England of Mr. Wilde's Essay. | The issue consists of Two hundred copies, of | which this is | No. . . . | , reverse blank, 1 leaf; text, with head-piece and fancy initial capital, 12 leaves, followed by one blank leaf. Printed on thick wove paper, all edges uncut; sewn in wrappers of either grey paper or

Pirated Editions

green paper printed in dark blue within a decorated border of the same colour.

Published by "Wright and Jones," 1904.

The text is taken from No. 240.

L'Envoi is published in Methuen's edition of *Miscellanies*, 1908 (No. 447).

[615]

SALOMÉ | A TRAGEDY IN ONE ACT: | TRANSLATED FROM THE | FRENCH OF OSCAR WILDE | PICTURED BY | AUBREY BEARDSLEY | LONDON | MELMOTH & CO. | 1904 |

Small 4to (8½ by 6¾ in.); pp. 75; price 21s. net.

Collation:—Half-title, on reverse being: *Of this Work 250 copies have been printed on hand- | made paper, of which this is No. . . . | There is also an Edition on Japanese vellum limited to | 50 copies, each numbered.* | , 1 leaf; The Persons of the Play, with reverse blank, 1 leaf; text of the play, 32 leaves, the reverse of the last leaf being blank, followed by one blank leaf.

Following this blank leaf, which forms part of the last half-sheet, are two blank leaves in addition to the end-papers, all of a smooth wove paper.

Signatures:—[1] and 2 to 5 (on pp. 23, 39, 55 and 71); rough wove paper, all edges uncut. Light blue cloth, gilt lettered on the back: Salomé | by | Oscar | Wilde | 1905 | . The text is taken from the English edition of 1894.

[616]

The same.

An edition on Japanese vellum (9¼ by 7¼ in.), stated to be limited to 50 numbered copies; dark blue cloth, gilt; price 42s. net.

The name Melmoth on the title-page was an *alias* of Leonard Smithers, the publisher, who put the book into circulation through "Wright and Jones," booksellers, of 350 Fulham Road, S.W. Mr. John Lane claiming copyright in the Beardsley plates, the edition was seized and suppressed.

Inserted in the book are sixteen reproductions of

Pirated Editions

Beardsley's original illustrations, the list of which is given on the second plate :—

LIST OF THE PICTURES
BY AUBREY BEARDSLEY.

[These are reproduced from the 1894 edition, except Nos. 1, 7 and 13, which are taken from *The Early Work of Aubrey Beardsley*, 1899, and are included in the edition of *Salomé* published by John Lane, 1907.]

1. Cover Design.
2. Title Page.
3. List of the Pictures.

[These three plates are inserted between the preliminary leaf and The Persons of the Play, the order being Title-page, List of the Pictures, Cover Design, and are reckoned as forming pages 3-8 of the book.]

4. The Woman in the Moon. [Facing page 11]
5. The Peacock Skirt. [,, ,, 15]
6. The Black Cape. [,, ,, 20]
7. John and Salomé (Hitherto suppressed.) [,, ,, 75]
8. A Platonic Lament. [,, ,, 26]
9. Enter Herodias. [,, ,, 30]
10. The Eyes of Herod. [,, ,, 37]
11. The Stomach Dance. [,, ,, 40]
12. The Toilette of Salomé. [I] [,, ,, 46]
13. The Toilette of Salomé. [II] (Hitherto suppressed.) [,, ,, 50]
14. The Dancer's Reward [,, ,, 56]
15. The Climax. [,, ,, 62]
16. Cul de Lampe. [Facing reverse of last leaf of text [p. 76]]

[617]

SALOMÉ | BY | OSCAR WILDE | PARIS | 1906 |

This edition is the same as No. 615 described above, without the illustrations. A new half-title (printed SALÓMÉ), reverse blank, and a new title-page, reverse blank, are substituted, the text remaining on pp. 11-75. The blue cloth cover is the same as in No. 615, still dated 1905. Price 10s. net.

[618]

OSCAR WILDE | SALOMÉ | DRAME EN UN ACTE | PARIS | ÉDITION À PETIT NOMBRE | IMPRIMÉE POUR LES SOUSCRIPTEURS | 1907 |

Pirated Editions

Small 4to (10¾ by 7¾ in.); pp. 84.

Issued in green wrappers folded over stiff paper, with printed label on the front. It contains the sixteen plates by Beardsley included in the Bodley Head edition of 1907 (No. 355). Published by Charles Carrington, of Paris. A slip attached to the back of the half-title states that the edition is limited to 500 copies, Nos. 1-100 being printed on "vergé d'Arches," and Nos. 101-400 on "papier antique vergé Anglais," the published price being 42s. and 21s. respectively. A slip attached to the front end-paper states that the edition is issued with the authorisation of Mr. Robert Ross and with the consent of Messrs. Methuen.

Messrs. Methuen say that permission was granted to a Mr. Charles Grolleau to publish an edition of *Salomé* in French, but that they gave no authority to him to transfer his rights to any other person. Charles Grolleau is the author of a notice of Wilde's works published in French in Hugues Rebell's translation of *Intentions* and in English in *The Trial of Oscar Wilde*, both published by Carrington.

[619]

SALOMÉ | DRAME EN UN ACTE PAR | OSCAR WILDE, AVEC SEIZE | HORS-TEXTE PAR AUBREY | BEARDSLEY | EDITION TIRÉE A PETIT NOMBRE ET NON | MISE DANS LE COMMERCE |

Another of Carrington's unauthorised reprints.

[620]

THE SOUL OF MAN | UNDER SOCIALISM | BY OSCAR WILDE | LONDON | PRIVATELY PRINTED | 1904 |

Crown 8vo (7½ by 5½ in.); pp. ii+87; price 10s. 6d.

Collation:—Half-title, on reverse being: *No. . . . of 250 Copies* | , 1 leaf; title-page, reverse blank, 1 leaf; text, 43 leaves, the reverse of the last leaf being blank.

Printed on deckle-edged laid paper [by W. H. White & Co., of the Riverside Press, Edinburgh]; all edges uncut. Wrappers of light brown paper lettered in red.

Published by "Wright and Jones."

Mr. Walter Ledger has in his collection a proof copy of this edition bearing on the title-page, instead of LONDON | PRIVATELY PRINTED | 1904 |

LONDON
WRIGHT AND JONES
1904

It bears also the stamp of the Riverside Press Ld., Canon Street, Edinburgh, dated January 29, 1904, with the words *First Proof*.

Pirated Editions

The text is taken from *The Fortnightly Review*, February 1891, pp. 292-319 (No. 52).

[621]

THE | SPHINX. | BY | OSCAR WILDE | [design of a head with a crucifix below] | LONDON, A.D. 1901. | PRIVATELY | PRINTED. |

Small 4to (9¾ by 7½ in.); pp. viii+63; price 15s.

Collation:—Two preliminary blank leaves; half-title, on the reverse of which is: *Only* 300 *copies of this work have been* | *printed:* 250 *on Antique Paper, and* | 50 *on Japanese Vellum.* | *No.* . . . | , 1 leaf; title-page printed in fancy characters, on the reverse of which is the dedication: To | Marcel Schwob, | in | Friendship and Admiration. | , 1 leaf; text, printed on one side of the leaf only, on pages numbered 1 to 31, on the reverse of each leaf being alternately the design of a crucifix and the design of a head from the title-page, 31 leaves; on the next leaf (p. 32) these designs are repeated, the head above and the crucifix below, with the word FINIS. between; the reverse of the leaf being blank, followed by two blank leaves. Thick laid paper, all edges uncut. The printing throughout is in Old English type, the stanzas being arranged in six or four lines to a page, thus:—

> In a dim corner of my room,
> for longer than my fancy thinks,
>
> A beautiful and silent Sphinx
> has watched me through the shifting gloom.

Misprints occur throughout; and from pp. 30-31 two stanzas are omitted altogether—namely,

> Get hence, you loathesome mystery!
> Hideous animal get hence!
>
> You wake in me each bestial sense,
> you make me what I would not be.
>
> You make my creed a barren sham,
> you wake foul dreams of sensual life,
>
> And Atys with his blood-stained knife
> were better than the thing I am.

The book is pasted into purple wrappers folded over

Pirated Editions

a stout card, the lettering of the title-page being printed in black on the front.

Published by "Wright and Jones."

[622]

The same.

An edition printed on Japanese vellum (10 by 7½ in.) stated to be limited to 50 copies; in Japanese vellum boards printed in red; price 30s.

[623]

THE SPHINX WITHOUT A SECRET | THE CANTERVILLE GHOST | THE MODEL MILLIONAIRE | BY | OSCAR WILDE | PRIVATELY PRINTED | MCMIV. |

Small 4to (8¾ by 6¾ in.); pp. 64; price 10s. 6d.

Collation:—Half-title, on reverse: *Of this work* 300 *Copies only have been* | *printed.* | *This is No.* . . . | , 1 leaf; title-page, reverse blank, 1 leaf; text, 29 leaves. There are head-pieces and fancy initial capitals to each story; and extra half-titles, with the reverse of each blank.

Wove paper, all edges uncut, sewn into grey paper wrappers lettered in dark blue within a decorated border.

Published by Smithers and (or) "Wright and Jones."

[624]

VERA; | OR, THE NIHILISTS. | A DRAMA | IN A PROLOGUE, AND FOUR ACTS. | BY | OSCAR WILDE. | NOW FIRST PUBLISHED. | [device] | PRIVATELY PRINTED, | 1902 |

Small 4to (8½ by 6¾ in.); pp. 75; price 12s. 6d.

Collation:—Half-title, on reverse: *Of this work,* 200 *copies only have been printed, for* | *private circulation. This is No.* . . . | , 1 leaf; title-page, on reverse of which is: THIS Play was written in 1881, and is now | published from the author's own copy, show- | ing his corrections of and additions to the | original text. | , 1 leaf; list of characters, with reverse blank, 1 leaf; text of the prologue (pp. 7-14), text of the play (pp. 15-72), corrections and additions made by the author in his original copy (pp. 73-75), 34 leaves, the reverse of the last leaf being blank. Laid paper, all edges uncut; with two fly-leaves at the beginning and two at the end; wrappers of grey paper, printed in black, folded over a stiff card.

Pirated Editions

Published by Leonard Smithers, as the following letter shows:—

61 New Oxford Street, W.C.
21 Nov. 1907

Dear Sir

I can quote you 20 *Veras* & 6 *Juvenals* [Aubrey Beardsley] for £5 *lowest price* cash for the lot. If you agree please be on the phone at one o'clock to-morrow & I can deliver within 2 hours afterwards.

Yours truly
L. Smithers.

The only authorised reprint is Methuen's edition, 1908, where the play is given in the volume entitled *Salomé. A Florentine Tragedy. Vera* (No. 423).

[625]

WILDE v WHISTLER | BEING | AN ACRIMONIOUS CORRESPONDENCE | ON ART | BETWEEN | OSCAR WILDE | AND | JAMES A MCNEILL WHISTLER | LONDON PRIVATELY PRINTED MCMVI |

Small 4to (7¾ by 5½ in.); pp. ii+20; price 2s. 6d.

Collation:—Blank leaf A; half-title, on reverse of which is: *Four hundred copies on small quarto paper, and one hundred large paper | copies on demy octavo paper, have been printed of this brochure.* | , 1 leaf; title-page, reverse blank, 1 leaf; text, 8 leaves, followed by one blank leaf. Thick wove paper, all edges uncut; yellow wrappers lettered in black as on the title-page.

Published by Leonard Smithers, April 1906.

[626]

The same.

Demy 8vo (8¾ by 5¼ in.); price 5s.

In this edition, stated to be limited to 100 copies, the first line of the title-page is printed in red.

The text of *An Acrimonious Correspondence* is taken from Whistler's *Gentle Art of Making Enemies* (Heinemann), 1890, pp. 161-165, 236-243.

[627]

A WOMAN | OF NO IMPORTANCE | BY | OSCAR WILDE | PARIS | 1903 |

Pott 4to (8¼ by 6 in.); pp. xvi+154; price 21s.

Collation:—Half-title, on reverse being *Edition limited to 250 copies.* | *This is No.* . . . | , 1 leaf; title-

Pirated Editions

page, reverse blank, 1 leaf; text, etc., 83 leaves, followed by one blank leaf.

After the title-page the text is a line for line reprint of the Bodley Head edition of 1894 (No. 364) with the omission of particulars as to copyright on the reverse of the Dedication [p. vi].

Printed in England; laid paper, all edges uncut.

Maroon linen boards, similar to the edition of 1894, without Shannon's designs. Lettered in gilt on the back, A | WOMAN | OF | NO | IMPOR- | TANCE | at the top, OSCAR | WILDE | in the middle and 1903. at the foot.

Published by Leonard Smithers.

Announced in 1899 as No. 58 of Smithers's forthcoming publications. See p. 540, No. 597 being uniform with this volume.

4. SELECTIONS

[628]

OSCARIANA | EPIGRAMS | [device] | PRIVATELY PRINTED BY | ARTHUR HUMPHREYS. 1895 |

Crown 8vo ($7\frac{1}{4}$ by $5\frac{1}{2}$ in.); pp. 88.

Collation:—Title-page, reverse blank, 1 leaf; text, 43 leaves.

Signatures:—[B] to F (5 sheets of 8 leaves) and G (4 leaves); *Van Gelder* hand-made paper; all edges uncut.

Buff-coloured paper wrappers with the title-page reproduced on the front, the title, OSCARIANA, being in red and the remainder in black.

This volume contains a number of extracts from Wilde's writings, the name of the book or article from which each is taken being printed in the margin, thus: *The Critic* | *as Artist* | , *The Soul of* | *Man under* | *Socialism* | etc. The first three and a half pages contain the Preface to *Dorian Gray* under the heading of *The Credo*. P. 29 is blank, except for the number of the page.

The selection was made by Mrs. Oscar Wilde.

Fifty copies were printed by John Strangeways and Sons in January 1895.

[629]

OSCARIANA | EPIGRAMS | [device] | LONDON: PRIVATELY PRINTED | 1895 |

This is identical in every respect with No. 628 described above, with the exception of the imprint on the title-page and wrapper.

Two hundred copies were printed by John Strangeways and Sons in May 1895.

About the year 1903 was issued a prospectus: *Only Twenty-five Copies for Sale. One vol. pott 4-to., choicely | printed on thick hand-made paper, £1 1s. nett.* | OSCARIANA | Epigrams | by | OSCAR WILDE. |

Selections

[printer's device] | Privately Printed by Arthur Humphreys, 1895. |

This fictitious prospectus appears to have been issued by a firm of London booksellers. The wrappers of copies sold with it are of a light brown hand-made paper printed with the lettering of No. 628, though the type is different and the tails of the two florets point upwards instead of downwards.

[630]

OSCARIANA | BY | OSCAR WILDE | LONDON | ARTHUR L. HUMPHREYS | 1910 | [November]

Small 16mo (5¾ by 4½ in.); pp. viii+64; price 2s. 6d. net.

Collation:—Preliminary blank leaf; half-title, reverse blank, 1 leaf; engraved title-page, OSCARIANA. | OSCAR WILDE. | LONDON. | ARTHUR L. HUMPHREYS | M.DCCCC.X. | , reverse blank, 1 leaf; title-page, as above, with the title OSCARIANA in red, reverse blank, 1 leaf; text, 32 leaves.

Signatures:—[*a*] (4 leaves) and A to D (4 sheets of 8 leaves); hand-made paper watermarked *Waldorf*; all edges uncut.

Japanese vellum wrappers (folded over card) with the engraved title-page from the third leaf reproduced in black; issued in wedgwood blue card-case with festooned label.

On p. 1 is a mounted head-piece in photogravure, and on p. 64 a photogravure tail-piece similarly mounted.

Forms the eleventh volume of Humphreys's Watteau Series.

The selection of epigrams varies entirely from that given in *Oscariana*, 1895, and is taken (with omissions) from *Sebastian Melmoth* (No. 633).

[631]

The same: An edition [50 copies] printed on Japanese vellum; wrappers as in No. 630; price 5s. net.

Some of these copies were issued in various styles of binding.

[632]

OSCARIANA | BY | OSCAR WILDE | LONDON | ARTHUR L. HUMPHREYS | 1912 | [October]

OSCARIANA

Epigrams

PRIVATELY PRINTED BY
ARTHUR HUMPHREYS. 1895

[628]
Facsimile of title-page

Selections

Small 16mo (5¾ by 4¼ in.); pp. viii+79; price 2s. 6d. net.

Collation as in No. 630, except for the date on the two title-pages [pp. v and vii]. Forty-four additional quotations are included on pp. 67-79.

Small photogravure illustrations are mounted on the first leaf of each sheet, pp. 1, 17, 33, 49, 65, and one at the end of the text [p. 79]. Wrappers, etc., as in No. 630.

[633]

SEBASTIAN | MELMOTH | [OSCAR WILDE] | LONDON | ARTHUR L. HUMPHREYS | 1904 |

Pott 8vo (6½ by 5 in.); pp. iv+222; price 6s.

Collation:—Half-title, reverse blank, 1 leaf; title-page, in red and black, reverse blank, 1 leaf; text, 111 leaves, followed by one leaf, on the face of which is *Reprinted from the 'Fortnightly Review,' | by permission of Messrs. Chapman & Hall.*

Signatures:—[*a*] (2 leaves) and A to O (14 sheets of 8 leaves); hand-made paper watermarked *Unbleached Arnold*; all edges uncut.

Cream-coloured paper wrappers lettered on the front in red SEBASTIAN | MELMOTH |, protected by a loose outer wrapper of transparent paper folded over.

Forms a volume of the Belles Lettres Series of Humphreys's Royal Library.

Pp. 1-131 contain epigrams and aphorisms from Wilde's writings, the headline being *Sebastian Melmoth.* P. 132 is blank. Pp. 133-222, with the headline *The Soul of Man*, contain a reprint of the essay originally entitled *The Soul of Man under Socialism* (No. 52).

[634]

The same: 1905.

[635]

The same: 1908.

[636]

The same: 1911.

[637]

THE | OSCAR WILDE CALENDAR | A QUOTATION FROM THE WORKS OF | OSCAR WILDE | FOR EVERY DAY IN THE

Selections

YEAR | WITH SOME UNRECORDED SAYINGS | SELECTED BY STUART MASON | [publisher's device] | LONDON | FRANK PALMER | 12-14 RED LION COURT | [November 1910]

Fscap 8vo (6¾ by 4½ in.); pp. 90; price 1s. net.

Collation:—Half-title, with quotation on reverse, 1 leaf; title-page, in red and green, on reverse being *First published* 1910 | , 1 leaf; biographical note, on reverse being a pencil drawing by Albert C. Sterner,* 1 leaf; text, 42 leaves, followed by one leaf containing acknowledgments, on the reverse being imprint, Printed by | Neill and Company, Limited. | Edinburgh. | , followed by two leaves of publishers' announcements, the book being printed throughout in dark green with red headings, etc., all edges cut.

Simili-vellum wrappers lettered in dark green and red within a decorated border of sunflower designs, etc., in dark green.

ILLUSTRATIONS.

[OSCAR WILDE] *From a painting by Harper Pennington in the possession of Robert Ross, Esq.* [*Facing title-page*]

OSCAR WILDE IN ROME 1900 (*The last photograph taken of him*) [*Facing page* 56]

[638]

The same: Second Edition [Revised], March 1911.

[639]

The same: Third Edition [Revised], 1914.

[640]

THE BEST OF | OSCAR WILDE | BEING A COLLECTION OF THE BEST POEMS | AND PROSE EXTRACTS OF THE WRITER | COLLECTED BY | OSCAR HERRMANN | EDITED BY | W. W. MASSEE | DRAWING[S] BY FREDERICK EHRLICH | ISSUED FROM THE AVON PRESS, NEW YORK CITY; AND FOR | SALE BY EVERITT AND FRANCIS CO., NEW YORK CITY | [1905]

Crown 8vo (8¼ by 5¼ in.); [pp. 132 (unnumbered)]; price $5.00 net.

Collation:—Preliminary blank leaf; title-page, on

* Reproduced from *La Plume*, Paris, December 15, 1900, p. 745.

Selections

reverse being: Of this edition but two | hundred copies were printed. | This book is Number . . . | , 1 leaf; Contents, reverse blank, 1 leaf; blank leaf; text, including half-titles and blank pages, 62 leaves, followed by two blank leaves.

Hand-made paper, watermarked *Van Gelder Zonen*; all edges uncut.

Grey boards, gilt, linen back; dark grey end-papers. Enclosed in card case with title on paper label.

Facing the title-page [p. 3] is an original pen-and-ink drawing, mounted on brown paper.*

The contents of this volume are as follows:—

	PAGE
Helas!	[9]
The Sphinx [selections]	[13]
Prose Extracts	
An Ideal Husband	[29]
A Woman of No Importance	[32]
The Portrait of Mr. W. H.	[33]
The Picture of Dorian Gray	[34]
Lord Arthur Saville's [*sic*] Crime	[40]
Intentions	[41]
The Importance of Being Earnest	[49]
Lady Windermere's Fan	[54]
The Ballad of Reading Gaol [selections]	[64]
Short Poems	
Ave Imperatrix [selections]	[81]
Libertatis Sacra Fames	[86]
The Garden of Eros [selections]	[87]
Rosa Mystica. Requiescat	[95]
Sonnet. On Hearing the Dies Iræ sung in the Sistine Chapel	[96]
Easter Day	[97]
E Tenebris	[98]
Madonna Mia	[99]
The New Helen [selections]	[100]
The Burden of Itys [selections]	[102]
Serenade. For Music	[108]
La Bella Donna Della Mia Mente	[110]
The Grave of Keats	[112]
In the Gold Room. A Harmony	[113]
The Grave of Shelley	[114]
Impression du Voyage	[115]
Panthea [selections]	[116]

* On the title-page the last letter of the word Drawings is obliterated with Chinese white.

Selections

Quia Multum Amavi	[120]
Silentium Amoris	[121]
Her Voice	[122]
My Voice	[124]
Human Tide [selections from *Humanitad*]	[125]
ΓΑΤΚΤΠΙΚΡΟΣ·ΕΡΟΣ·[*sic*]	[127]
Tædium Vitæ	[130]
Apologia	[131]

[641]

EPIGRAMS & | APHORISMS | BY OSCAR WILDE | [device] | 1905: JOHN W. LUCE | AND COMPANY, BOSTON |

Demy 8vo (8¾ by 5¾ in.); pp. x+126; price $1.50 net.

Collation:—Two blank leaves; half-title, reverse blank, 1 leaf; title-page, as above, within a narrow double-ruled border, on reverse being: *Copyright* 1905 | *By John W. Luce & Company* | ℌ. ℌ. ℌ. | *The Plimpton Press Norwood Mass.* | , 1 leaf; quotation, reverse blank, 1 leaf; List of Contents, reverse blank, 1 leaf; Introduction, 4 leaves, the reverse of the last leaf being blank; text, including half-titles and blank pages, 59 leaves, followed by one blank leaf.

Thick wove paper; top edges gilt, sides uncut.

Japanese vellum boards lettered in black.

The List of Contents given on the front of the sixth preliminary leaf [p. i] reads as follows:—

Selected from	[*Page*]
The Picture of Dorian Grey [sic]	[10]
An Ideal Husband	[23]
Lady Windemere's [sic] *Fan*	[33]
The Importance of Being Earnest	[41]
A Woman of No Importance	[49]
Phrases and Philosophies for the Use of the Young	[63]
Oscariana	[69]
The Canterville Ghost	[75]
The Decay of Lying	[79]
The Soul of Man Under Socialism	[87]
The Critic as Artist	[95]
The Credo [from the Preface to *Dorian Gray*]	[111]
L'Envoi	[115]
The English Renaissance of Art	[119]

The introduction (pp. iii-ix) by George Henry Sargent is dated *Boston, April,* 1905.

Selections

[642]

THE WISDOM | OF | OSCAR WILDE | SELECTED WITH INTRODUCTION | AND INDEX | BY | TEMPLE SCOTT | NEW YORK | BRENTANO'S UNION SQUARE | MDMVI | [July]

Small 16mo (5 by 4¼ in.); pp. viii+103; price $1.00 net.

Collation:—Half-title, on reverse being Note (of acknowledgment to Messrs. G. P. Putnam's Sons for permission to quote from *De Profundis*), 1 leaf; title-page in red and black, as above, within a double-ruled border, on reverse being, *Copyright 1906 | By Brentano's* | , 1 leaf; Introduction, 3 leaves; text, 52 leaves, the reverse of the last being blank.

Smooth wove paper, all edges gilt.

Limp leather binding, with gilt lettering and decorations enclosed in card slip case with paper label.

The subject of each quotation is stated in the margin; such as, "Marriage," "Women," "Suffering," etc.

[643]

The same: MDMVIII [June].

[644]

APHORISMS OF OSCAR WILDE. Selected and Arranged by G. N. Sutton. London: Methuen & Co., Ltd., 36 Essex Street, Strand, W.C.

CONTENTS.

Note
1. On Men and Women
2. On Civilisation
3. On Art
4. On Vices, Virtues, and Emotions
5. On Everything

In preparation, 1914.

Part III

BIOGRAPHIES, STUDIES, ETC.

PART III

BIOGRAPHIES, STUDIES, ETC.

Brémont, Anna, Comtesse de

[645]

OSCAR WILDE | AND | HIS MOTHER | A MEMOIR | BY | ANNA, COMTESSE DE BRÉMONT | LONDON: | EVERETT & CO., LTD., | 42, ESSEX STREET, STRAND, W.C. | 1911. |

Fscap 8vo; pp. 199; cloth; price 2s. 6d. net.

The reminiscences deal chiefly with Lady Wilde. The frontispiece is a portrait from a drawing by Frank Miles (1881).

Glaenzer, R. B.

[646]

DECORATIVE ART | IN AMERICA | A LECTURE BY | OSCAR WILDE | TOGETHER WITH LETTERS | REVIEWS AND INTERVIEWS | EDITED WITH AN INTRODUCTION | BY RICHARD BUTLER GLAENZER | NEW YORK | BRENTANO'S | MCMVI |

Crown 8vo; pp. xxx+294; cloth; price $1.50 net.

The notes, pp. 175-270, contain a vast amount of information almost entirely the result of the editor's original research. The parts dealing with Wilde's visits to the United States and Canada in 1882-3 are particularly valuable. The frontispiece is a photogravure reproduction of the photograph by W. & D. Downey, first published in Cassell's Cabinet Portrait Gallery. (See No. 691.)

Hopkins, R. Thurston

[647]

OSCAR WILDE: | A STUDY OF THE MAN | AND HIS WORK | BY | R. THURSTON HOPKINS | WITH A PORTRAIT BY | E. MOUTRIE | LONDON | LYNWOOD & CO., LTD. | 12 PATERNOSTER ROW | 1913 | [January]

R. Thurston Hopkins

Crown 8vo; pp. 156; cloth; price 2s. 6d. net.

A plate, *The Dancer's Reward*, by Aubrey Beardsley, from *Salomé*, is inserted between pp. 56 and 57.

[648]

OSCAR WILDE | A STUDY OF THE MAN | AND HIS WORK | BY | R. THURSTON HOPKINS | WITH AN INTRODUCTION BY SIR T. MARCHANT WILLIAMS, M.A. | FRONTISPIECE PORTRAIT BY E. MOUTRIE | LONDON | LYNWOOD & CO LTD | 12 PATERNOSTER ROW | 1913 | [June]

Crown 8vo; pp. 174; cloth; price 2s. net.

New and revised edition, with additional matter.

The Introduction (pp. 6-14) is based on a review by the same writer in *The Western Mail*, March 1, 1913.

Inserted is a slip with the following:—

*** The foregoing Introduction was written and printed before the hearing of the case of Douglas *v.* Ransome.

Through an inadvertence, no proof of the Introduction was submitted to the author, with the result that he had not the opportunity of making the few changes in the wording of some passages, which he now thinks are not only desirable but necessary.

LYNWOOD & CO., Ltd.

Ingleby, L. C.

[649]

OSCAR WILDE | BY | LEONARD CRESSWELL INGLEBY | [publisher's device] | LONDON | T. WERNER LAURIE | CLIFFORD'S INN | [November 1907]

Demy 8vo; pp. viii+400; cloth; price 12s. 6d. net.

Deals chiefly with Wilde's writings; contains many extracts from newspapers, etc. Frontispiece from a crayon drawing by S. Wray.

[650]

OSCAR WILDE | SOME REMINISCENCES | BY | LEONARD | CRESSWELL | INGLEBY | ILLUSTRATED | LONDON | T. WERNER LAURIE | CLIFFORD'S INN | [August 1912]

Crown 8vo; pp. 175; cloth, price 2s. 6d. net; wrappers, 1s. net.

Compiled in part from L. C. Ingleby's larger work with some new matter. The illustrations include frontispiece ("Detail from Oscar Wilde's Tomb" by Jacob Epstein), cartoons, etc.

Kenilworth, W. W.

[651]

A STUDY OF | OSCAR WILDE | BY | WALTER WINSTON KENILWORTH | AUTHOR OF "PSYCHIC CONTROL THROUGH SELF-KNOWLEDGE," | ETC. | [device] | R. F. FENNO & COMPANY | 18 EAST 17TH STREET : : NEW YORK | [1912]

Crown 8vo; pp. 139; cloth; price 2s. net.

In all the copies examined a leaf between the title-page and the list of Contents has been cut out.

Mason, Stuart

[652]

OSCAR WILDE | A STUDY | FROM THE FRENCH OF | ANDRÉ GIDE | WITH INTRODUCTION, NOTES | AND BIBLIOGRAPHY | BY | STUART MASON | OXFORD | THE HOLYWELL PRESS | MCMV | [November]

Imperial 16mo; pp. xii+110; price 3s. 6d. net.

500 copies on laid paper, all edges uncut; boards with paper labels. With portraits, cartoons, etc.

[652a]

The same.

Fifty copies printed on hand-made paper, each numbered and signed; top edges gilt, sides uncut; cloth; price 10s. 6d. net.

M. Gide's essay appeared first in *L'Ermitage* (Paris), June 1902, pp. 401-429. It was reprinted, with slight revisions, on pp. 265-305 of *Prétextes, Reflexions Critiques sur Quelques Points de Littérature et de Morale* (Paris: Mercure de France), 1903; and in *Oscar Wilde: In Memoriam [Souvenirs] Le "De Profundis"* (same publishers), 1910.

[653]

IMPRESSIONS | OF | AMERICA. | BY | OSCAR WILDE. | EDITED, WITH AN INTRODUCTION, | BY STUART MASON. | KEYSTONE PRESS, SUNDERLAND. | 1906. | [April]

Crown 8vo (7½ by 5 in.); pp. 40; price 2s. 6d. net.

500 copies; laid paper, all edges uncut; wrappers.

Contains [pp. iv and v] the two poems, *Le Jardin* and *La Mer* from *Our Continent*, February 1882; Preface, pp. 7-19, and a note on Wilde's visit to America, pp.

Stuart Mason

37-40. The text of Wilde's lecture, delivered at Wandsworth on September 24, 1883, is on pp. 21-36.

[654]

The same.

Title-page reset. Fifty copies, numbered and signed, printed on hand-made paper with two extra leaves at each end with half-title, advertisement, etc. Wrappers folded over stiff card; price 5s. net.

[655]

THE | PRIEST | AND | THE | ACOLYTE | WITH AN | INTRODUCTORY | PROTEST BY | STUART MASON | LONDON: AT THE LOTUS PRESS | NINETEEN HUNDRED AND SEVEN |

Narrow 8vo; pp. iv + 71; price 5s. net.

[500 copies] on wove paper, all edges uncut; paper boards with labels.

The story, the author of which was John Francis Bloxam of Exeter College, Oxford, is reprinted from *The Chameleon*, Vol. I, No. 1, December 1894 (see No. 11). The "introductory protest" on pp. 5-25 shows that the story, though frequently attributed to Oscar Wilde, was not written by him.

[656]

A BIBLIOGRAPHY | OF THE | POEMS OF OSCAR WILDE | GIVING PARTICULARS AS TO THE ORIGINAL PUBLICATION OF EACH | POEM, WITH VARIATIONS OF READINGS AND A COMPLETE | LIST OF ALL EDITIONS, REPRINTS, TRANSLATIONS, &C. | BY | STUART MASON | WITH PORTRAITS, ILLUSTRATIONS, FACSIMILES OF TITLE-PAGES, | MANUSCRIPTS, &C. | LONDON | E. GRANT RICHARDS | 7 CARLTON STREET, S.W. | 1907 | [November]

Imperial 16mo; pp. xii + 148; price 6s. net.

Limited to 475 copies on laid paper; all edges uncut. [Printed at the Holywell Press, Oxford.] White buckram boards, gilt (uniform in style with Methuen's First Collected Edition of Wilde's Works, 1908), with loose outer wrapper of tinted paper lettered in brown.

In about 200 copies between the frontispiece and the title-page is inserted a slip, as follows:—

> As we go to press I learn that the publication of Messrs. Methuen's complete edition of THE POEMS OF OSCAR WILDE, on which this Bibliography is based, has been postponed till January 1908.
>
> S. M.

Stuart Mason

The portrait (facing p. 16) of "Oscar Wilde in the Year he won the Newdigate," stated to be "from the original drawing in the possession of Mr. J. Jacobs, Edgware Road, W.," is a recent drawing from a photograph and the inscription is a forgery. As many copies as possible were called in and the illustration cancelled.

[657]

The same.

Twenty-five copies on hand-made paper (8½ by 6¾ in.), each one numbered and signed by the compiler, with the illustrations on Japanese vellum. Issued without the loose wrapper. Price 21s. net.

[658]

The same.

Fifty copies of the small paper edition were reserved for sale in America and issued with a substituted title-page bearing the device and imprint of Mitchell Kennerley, New York, dated 1908.

[659]

OSCAR WILDE | ART AND MORALITY | A DEFENCE OF | "THE PICTURE OF DORIAN GRAY" | EDITED BY | STUART MASON | *What the public calls an unhealthy novel | is always a beautiful and healthy work of art.* | LONDON: J. JACOBS, EDGWARE ROAD, W. | 1908. | [September 1907.]

Crown 8vo; pp. 160; cloth; price 6s. net.

Contents include a reprint of the more important reviews of *Dorian Gray*, together with eight of Wilde's published letters in reply to hostile criticisms, and a bibliography. 450 copies on laid paper, all edges uncut.

[660]

The same.

Twenty-five copies on hand-made paper, with the illustrations on Japanese vellum, each copy numbered and signed; grey paper boards, vellum back, gilt; price 21s. net.

[661]

OSCAR WILDE | ART & MORALITY | A RECORD OF THE DISCUSSION WHICH | FOLLOWED THE PUBLICATION OF "DORIAN GRAY" | BY | STUART MASON | [publisher's device] | LONDON | FRANK PALMER | RED LION COURT |

Stuart Mason

Fscap 8vo; pp. 325; cloth; price 5s. net.

New edition containing "fresh material and further correspondence. The Bibliography has been revised and brought up to date, and facsimiles of title-pages and the original manuscripts have been added."

Published September 1912. Uniform with Methuen's foolscap 8vo edition of Wilde's works.

A list of Errata is inserted between pp. 6 and 7.

[662]

BIBLIOGRAPHY OF | OSCAR WILDE | BY | STUART MASON | PRIVATELY PRINTED FOR THE AUTHOR | 1908 | [October]

Demy 8vo; pp. ii+22; wrappers.

Printed on hand-made paper by Constable of Edinburgh, the text being the same as the Bibliography in *Miscellanies*, 1908, pp. 323-344, with a preliminary blank leaf and title-page as above. On the inside of the front wrapper is pasted a label: *Of this Edition only Eleven | copies have been printed, of which | this is* No. . . . | with the number and author's signature added by hand.

No. 5 is in the British Museum; Nos. 6-8 in the University Libraries of Oxford, Cambridge and Dublin, respectively; No. 9 in the Advocates' Library at Edinburgh; No. 1 in the possession of the author, the remaining five copies having been presented by him to personal friends. None of the copies was offered for sale.

Newman, Ernest

[663]

OSCAR WILDE | BY | ERNEST NEWMAN. | REPRINTED FROM THE "FREE REVIEW," JUNE, 1895. |

Small 16mo; pp. iv+47; wrappers.

An unauthorised reprint from *The Free Review*, Vol. IV, No. 3, June 1895, pp. 193-206, where the title is *Oscar Wilde: A Literary Appreciation.*

Pollard, Percival

[664]

IN MEMORIAM | OSCAR WILDE | BY | ERNEST LA JEUNESSE | ANDRÉ GIDE AND FRANZ BLEI | TRANSLATION AND INTRODUCTION | BY | PERCIVAL POLLARD | GREENWICH, CONN. | THE LITERARY COLLECTOR PRESS | 1905 |

Small 16mo; pp. 107; boards; price $1.00 net.

Percival Pollard

Limited to 975 copies.

The translation is made from *In Memoriam | Oscar Wilde | Herausgegeben | von Franz Blei | Insel-Verlag | Leipzig 1904 |* . Gide's article appeared originally in *L'Ermitage,* Paris, June 1902, pp. 401-429; that by La Jeunesse in *La Revue Blanche,* December 15, 1900, pp. 589-596; Blei's in *Die Zeit,* No. 455.

[665]

RECOLLECTIONS | OF | OSCAR WILDE | BY | ERNEST LA JEUNESSE | ANDRÉ GIDE AND FRANZ BLEI | TRANSLATION AND INTRODUCTION | BY | PERCIVAL POLLARD | 1906 | JOHN W. LUCE AND COMPANY | BOSTON AND LONDON |

Pott 8vo; pp. 99; cloth; price 75 cents net.

A reprint of the Literary Collector Press edition, the mistakes remaining uncorrected.

Ransome, Arthur

[666]

OSCAR WILDE | A CRITICAL STUDY | BY | ARTHUR RANSOME | LONDON | MARTIN SECKER | NUMBER FIVE JOHN STREET | ADELPHI | MCMXII | [February]

Demy 8vo; pp. 213; cloth; price 7s. 6d. net.

The first serious study of Wilde as a writer. Biographical details take a secondary place. The frontispiece is a photogravure reproduction from a painting of Wilde by Harper Pennington in the possession of Mr. Robert Ross. An edition of 1500 copies was printed, including 400 for America published by Mitchell Kennerley, New York; and a colonial edition in Bell's Indian and Colonial Library.

[667]

OSCAR WILDE | A CRITICAL STUDY | BY | ARTHUR RANSOME | METHUEN & CO. LTD. | 36 ESSEX STREET W.C. | LONDON | [May 16, 1913]

Fscap 8vo; pp. 234; cloth; price 1s. net.

Forms a volume of Methuen's Shilling Library, uniform with Nos. 529, etc.

On p. vi, following a reprint of the Preface of No. 666, is the following:—

NOTE TO SECOND EDITION

The publication of this book in 1912 was the subject of a libel action which was brought against me in the King's Bench Division of the

Arthur Ransome

High Court of Justice, and was heard before Mr. Justice Darling and a Special Jury on four days in April 1913. In that action a verdict was given in my favour. In bringing out this new edition I have considered the question of reprinting the book in its original form, as I have a perfect right to do, but as I do not consider that the passages complained of are essential to the critical purpose of my book I have decided, in order to spare the feelings of those who might be pained by the further publication of those passages, to omit them from this edition.

ARTHUR RANSOME.

May 1913.

[668]

The same: reprinted June 1913.

[669]

The same: reprinted 1914.

Sherard, R. H.

[670]

OSCAR WILDE | THE STORY OF AN UNHAPPY FRIENDSHIP | WITH PORTRAITS AND FACSIMILE LETTERS | BY | ROBERT HARBOROUGH SHERARD | AUTHOR OF | "EMILE ZOLA: A BIOGRAPHY," | "ALPHONSE DAUDET: A BIOGRAPHY," ETC., ETC. | . . . NESSUN MAGGIOR DOLORE | CHE RICORDARSI DEL TEMPO FELICE | NELLA MISERIA . . . | "I HAVE SAVED THE BIRD | IN MY BOSOM." | —LAST WORDS OF SIR HUGH PERCY. | LONDON | PRIVATELY PRINTED | THE HERMES PRESS | CECIL COURT, ST. MARTIN'S LANE | 1902 | ALL RIGHTS RESERVED |

Imperial 8vo; pp. 278; cloth; price 10s. 6d. net.

An appendix contains a reprint of an article in French contributed by R. H. Sherard to the *Gaulois*, December 17, 1891.

[671]

OSCAR WILDE | THE STORY OF AN UNHAPPY FRIENDSHIP | BY | ROBERT H. SHERARD | AUTHOR OF | "EMILE ZOLA: A BIOGRAPHY," | "ALPHONSE DAUDET: A BIOGRAPHY," ETC., ETC. | [Quotations as in No. 670] | LONDON | GREENING & CO., LTD. | 1905 | (ALL RIGHTS RESERVED) |

Crown 8vo; pp. 270; cloth; price 5s. net.

Printed from the plates of No. 670, with the omission of the facsimile letters, the number of pages being reduced to 270. The article from the *Gaulois*, pp. 258-270, is given in English by Henry Blanchamp.

R. H. Sherard

[672]

The same: Popular Edition, 1908; cloth; price 1s. net.

[673]

The same: 1909.

[674]

THE LIFE OF | OSCAR WILDE | BY ROBERT HARBOROUGH SHERARD | WITH A FULL REPORT OF THE FAMOUS REVOLUTIONARY | ARTICLE, "JACTA ALEA EST," WHICH WAS WRITTEN | BY JANE FRANCESCA ELGEE, WHO AFTERWARDS | BECAME THE MOTHER OF OSCAR WILDE, | AND AN ADDITIONAL CHAPTER CONTRIBUTED BY ONE OF THE PRISON-WARDERS, WHO HELD THIS | UNHAPPY MAN IN | GAOL | ILLUSTRATED WITH PORTRAITS, FACSIMILE LETTERS, AND OTHER DOCUMENTS | [publisher's device] | T. WERNER LAURIE | CLIFFORD'S INN, LONDON | 1906 | [June 20]

Demy 8vo; pp xvi+470; cloth; price 12s. 6d. net.

With preface, appendices containing reports of lectures by Wilde, and a bibliography [by Stuart Mason].

[675]

One hundred copies were issued on Japanese vellum, bound in vellum; price 31s. 6d. net.

On an extra leaf inserted before the half-title is: *This Edition de Luxe consists* | *of one hundred copies. This is* | *number . . .* | *Signed* | , with the publisher's signature below.

[676]

The same: Second edition, July 2, 1906.

[677]

The same: Third edition, revised, June 1911.

In this edition the type has been reset throughout, the number of pages being reduced to 404. The index is omitted.

Vickery, Willis

[678]

OSCAR WILDE | A SKETCH WITH NOTICES OF | SOME OF HIS BOOKS | BY | WILLIS VICKERY | [device] | PRIVATELY PRINTED | THE TORCH PRESS | MDCCCCVI |

Small 32mo (5 by 3 in.); pp. iv+49; boards.

Willis Vickery

On the reverse of the title-page is:—

The TORCH PRESS, which is in Cedar Rapids, Iowa, certifies that two hundred and twenty-five copies only of this edition have been printed, and the type distributed. Two hundred copies are for sale.

On the front of the following leaf [p. 3] is:—

DEDICATION

To those lovers of beautiful English who are interested in Oscar Wilde and his tragic life.

Young, Dal

[679]

APOLOGIA | PRO | OSCAR WILDE | BY | DAL YOUNG, M.A.OXON. | LONDON: | WILLIAM REEVES, 185, FLEET STREET, E.C. | [June 1895]

Small 4to; pp. 45; wrappers; price 1s.

Issued in light brown wrappers lettered in dark blue. Copies in dark brown wrappers were issued later.

Young, J. M. S.

[680]

OSRAC, THE | SELF- | SUFFICIENT. | BY | J. M. STUART-YOUNG. | "*Rien n'est vrai que le beau.*" | SUNDERLAND: THE KEYSTONE PRESS. | 1905. |

Crown 4to; pp. 24; cloth.

Printed on one side of the leaf only, the text, which occupies pages numbered 6-23, is identical with pp. 37-69 of No. 681 described below. The volume appears to have been prepared for publication before it was transferred to Messrs. Greening, The Hermes Press. In some copies over the imprint on the title-page is pasted a label stating that the edition "has been bound off for review" and that the author "will be glad to have a review of the poem based upon its merits as verse." Between the third and fourth leaves are inserted two portraits, one of Wilde with a forged inscription *Oscar Wilde to Johnnie September* 1894 and the other of Stuart-Young.

[681]

OSRAC, THE | SELF-SUFFICIENT, | AND | OTHER POEMS, | WITH | A MEMOIR OF | THE LATE OSCAR WILDE. | (PORTRAITS AND FACSIMILE LETTERS). | BY | J. M. STUART-YOUNG. | "*You poisoned me with a book once, . . .*

J. M. Stuart-Young

Promise | me that you will never lend that book to anyone. It does | harm."—DORIAN GRAY. | LONDON: THE HERMES PRESS, | CECIL COURT, ST. MARTIN'S LANE, 1905. | (ALL RIGHTS RESERVED.) | [October]

Crown 4to; pp. viii + 120; cloth; price 7s. 6d. net.

The "memoir" (pp. 1-32) is reprinted in part from *The English Illustrated Magazine*, September 1905, pp. 573-576. Most of the book consists of poems interspersed with portraits of Stuart-Young at different periods of his life. On pp. 113-120 is a review of *De Profundis*. The statement at the top of p. 114: "I had read most of the pages in manuscript four years ago," is, of course, inaccurate, as the manuscript of *De Profundis* was handed to Mr. Robert Ross by Wilde himself the day after his release from prison and it did not leave Mr. Ross's possession until it was deposited in the British Museum in 1909. On pp. 4-5 and 30 are alleged facsimile letters of Wilde to Young which are forgeries, as also is the inscription on the portrait facing p. 1.

[682]

AN | URNING'S | LOVE. | (BEING A POETIC STUDY OF MORBIDITY,) | OSRAC, THE SELF-SUFFICIENT | AND | OTHER POEMS | BY | J. M. STUART-YOUNG. | AUTHOR OF "MERELY A NEGRESS," | [. . . etc.] | "*Rien n'est vrai que le beau.*" | LONDON: | THE HERMES PRESS, | ST. MARTIN'S LANE, W.C. | 1905. |

Crown 4to; pp. 184; vellum boards; price 30s. net.

Pp. 21-59 contain a reprint of the poem *Osrac, the Self-Sufficient* with a few extra stanzas. The text is printed in black on the front of the leaf only, on the reverse, printed in green, being extracts from Wilde's works and also from translations of works which have been wrongly attributed to him, such as the *Satyricon* and *Ce Qui ne Meurt pas* issued by Charles Carrington of Paris. The rest of the book consists of poems, etc.

The illustrations include reproductions from photographs of Wilde and of Lord Alfred Douglas, which bear forged inscriptions.

The book, stated to be limited to an "edition of fifty autograph copies," was printed by Thomas Todd of

J. M. Stuart-Young

the Keystone Press, Sunderland, the text in black and green being within a double border of red.

[683]

THE ANTINOMIAN | AN ELEGIAC POEM | ALSO | A PROSE TRIFLE | IN MEMORY OF 'SEBASTIAN' | BY | J. M. STUART-YOUNG | AUTHOR OF 'OUT OF HOURS,' 'THE SEDUCTIVE | COAST,' 'MINOR MELODIES,' ETC. | LONDON | THE HERMES PRESS | 1909 |

Crown 8vo; pp. 62; wrappers.

Pp. 7-45, printed on the front of the leaf only, contain, under the heading of *The Antinomian*, a reprint of the stanzas of *Osrac, the Self-Sufficient* (No. 680) with variations. Pp. 49-62, printed on both sides of the leaf, contain *A Prose Trifle: In Memoriam.*

Printed by T. and A. Constable, Edinburgh.

Anonymous

[684]

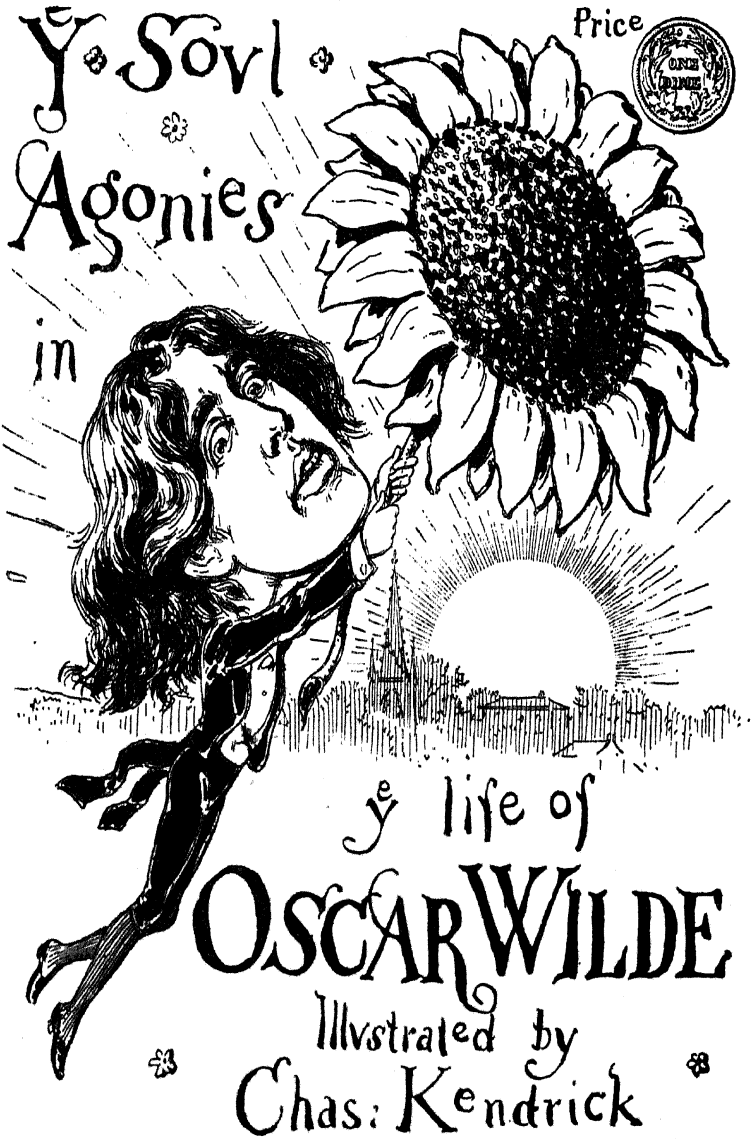
YE SOUL | AGONIES | IN | YE LIFE OF | OSCAR WILDE | ILLUSTRATED BY | CHAS. KENDRICK | [New York, 1882]

Demy 8vo (8½ by 6¼ in.); pp. 24; pictorial wrappers; price 10 cents.

On the reverse of the front wrapper, which forms the title-page (see facsimile) is: Published by | P.O. Box 2678. | Address Publisher. | Entered according to Act of Congress, in the year 1882, in the office of the | Librarian of Congress, at Washington.

There are nine full-page illustrations by Charles Kendrick, namely:—

	PAGE
"Ye Rising son—flower"	[2]
"His First Love"	[6]
"The sun is yellow, The sky is blue; And I am four, That's quite too too."	
"Ye Work of an Ancient Master fills him with exquisite pain"	[10]
"Ye Wilde-ness of Ye Prince of Wales"	[12]
"'I like your poems, Mr. Wilde,' said Her Majesty"	[14]
"Even Ye Politicians are quite too-too"	[16]



[684]

Reduced facsimile of wrapper

Anonymous

" Oscar and Sara " [18]

" Too thin," muttered Oscar, as he tenderly bent over the lily.

" A Symphony in Colour " [20]

[Oscar Wilde as a Red Indian with tomahawk, etc.] [22]

There are two smaller illustrations in the text—namely, " He Reads Aloud His First Poem," p. 4, and " He glorified an entire grove of Silver birch trees by inscribing his initials," p. 8.

[685]

ARISTOPHANES | AT OXFORD. | O. W. | BY | Y. T. O. | (ALL RIGHTS RESERVED). | OXFORD: | J. VINCENT, 90, HIGH STREET. | LONDON: | SIMPKIN, MARSHALL, HAMILTON, KENT & Co. | [May 1894]

Crown 8vo; pp. viii + 85; wrappers; price 1s. 6d.

An edition of 750 copies was printed.

The authors, represented by the last letter in the name of each, were:

Leopold Charles Maurice Stennett Amery, Exhibitioner of Balliol [M.P. for South Birmingham since 1911].

Francis Wrigley Hirst, Scholar of Wadham [Editor of *The Economist* since 1907].

Henry Alford Antony Cruso, Exhibitioner of Balliol.

". . . the motive of this production . . . is an honest dislike for ' Dorian Gray,' ' Salomé,' the ' Yellow Book,' and the whole of the lack-a-daisical, opium-cigarette literature of the day. Our attack, however, is one on principles and not on persons. We confess straightway that our Oscar Wilde is mainly a creation of our own fancy." (*Extract from the Preface, p. vi.*)

[686]

JUST OUT. COMPLETE. | THE | LIFE | OF | OSCAR WILDE | AS | PROSECUTOR AND PRISONER. | LONDON: | PUBLISHED FOR THE PROPRIETORS, | AT 43 STANHOPE STREET, CLARE MARKET.

Anonymous

Crown 8vo; pp. 16; unsewn; no wrappers; all edges uncut.

This pamphlet was hawked in the streets of London early in April 1895.

On p. 3, in a short summary of Wilde's career, is reprinted *Requiescat*, "the choicest specimen of his poetical writing." The rest of the pamphlet contains extracts from newspaper reports of the evidence given at the Old Bailey on April 3, on the first day of the Libel Action, and at Bow Street on April 6, 1895, the day after Wilde's arrest.

[687]

GENTLE CRITICISMS ON BRITISH JUSTICE. | BY I. PLAYFAIR. | PART I. [October 1895]

Small folio (10 by 7½ in.); pp. 31, wired.*

Part I † contains the following chapters:—

I.	Introduction	1
II.	General Conduct of the Authorities	3
III.	Some Light on the Origin of the Recent Case of Regina *v* Wilde	9
IV.	A Little Light on Some Sources of the Evidence *re* Regina *v* Wilde	12
V.	Motives of the Prosecution, or a little Light on a very Dark Place	15
VI.	The Methods of the Prosecution	17
VII.	The Letter—Counsel's Arguments	20
VIII.	The Judge's Summing up	23
IX.	The Letter Continued—Reasonable Arguments	25
X.	Lord Alfred Douglas's Poems	29

On p. 19 is the sonnet *On the Sale by Auction of Keats' Love Letters*, stated to be taken from *A Century of Sonnets*, which should read *Sonnets of This Century*, in which anthology it appeared a few days after its publication in *The Dramatic Review* (see No. 35).

No price or printer's imprint given. The pamphlet was issued for private circulation by J. H. Wilson of Newcastle-on-Tyne.

* Some copies are cut down to 9½ by 7½ in. and enclosed in a plain grey wrapper.

† Part II was not issued.

Anonymous

[688]

THE TRIAL | OF | OSCAR WILDE | FROM THE SHORTHAND REPORTS | [Quotation from Robert Burns] | [device] | PARIS | PRIVATELY PRINTED | 1906 |

Demy 8vo; pp. vi+1+134.

The Preface, pp. iii-l, signed C. G. [Charles Grolleau] is taken from the French in Hugues Rebell's translation of *Intentions*, issued by the same publisher (Charles Carrington, 13 Faubourg Montmartre) in 1906; the account of the trial, pp. 3-109, is inaccurate and incomplete; on pp. 113-126 is reprinted an article on Wilde's last years in Paris, signed A. [Lord Alfred Douglas], taken from *The St. James's Gazette*, March 2 and 3, 1905; on pp. 129-134 a review of *De Profundis* which appeared over the initials A. D. [Lord Alfred Douglas] in *The Motorist and Traveller*, March 1, 1905; the last five leaves of the book are occupied with a "list of privately issued historical, artistic, and classical works in English" issued by Carrington; at the end is inserted a 4-page advertisement of *Intentions* translated by Hugues Rebell.

Stated to be limited to 500 copies on hand-made paper; price 21s.

[689]

The same.

Stated to be limited to 50 copies on Japanese vellum; price 31s. 6d.

[690]

OSCAR WILDE: | THREE | TIMES TRIED | "ALL TRIALS ARE TRIALS FOR ONE'S LIFE, JUST AS ALL SENTENCES | ARE SENTENCES OF DEATH; AND THREE TIMES HAVE I BEEN | TRIED. THE FIRST TIME I LEFT THE BOX TO BE ARRESTED, THE | SECOND TIME TO BE LED BACK TO THE HOUSE OF DETENTION, THE | THIRD TIME TO PASS INTO A PRISON FOR TWO YEARS." | *De Profundis*. | LONDON | THE FERRESTONE PRESS, LTD. | RED LION COURT | [January 1912]

Demy 8vo; pp. xii+484; price 21s. net.

The first volume of a series entitled "Famous Old Bailey Trials of the XIX Century." It contains the most complete account of the trial yet published, including the two petitions drawn up to obtain Wilde's release, and other information.

Anonymous

Cassell's Cabinet Portrait Gallery

[691]

THE | CABINET | PORTRAIT GALLERY. | REPRODUCED FROM | ORIGINAL PHOTOGRAPHS BY W. & D. DOWNEY. | SECOND SERIES. | CASSELL & COMPANY, LIMITED: | LONDON, PARIS & MELBOURNE. | 1891. | (ALL RIGHTS RESERVED.) |

Issued in monthly parts, price 1s. Decorated grey wrappers printed in blue and red; all edges uncut.

Part 24 of Vol. II [August 1891] contains pp. 89-96, on the first three of which is a biographical notice headed MR. OSCAR WILDE. A cabinet photograph,* mounted on a card (10 by 7¾ in.) is inserted loose. Each part contains three biographies and three photographs. Bound volumes (12 parts), 15s. each.

Cassell's Universal Portrait Gallery

[692]

CASSELL'S | UNIVERSAL PORTRAIT | GALLERY | A COLLECTION OF PORTRAITS OF | CELEBRITIES, ENGLISH AND FOREIGN | WITH FACSIMILE AUTOGRAPHS | [device] | CASSELL AND COMPANY, LIMITED | LONDON, PARIS & MELBOURNE | 1895 |

Issued in parts, price 6d. Decorated pink wrappers printed in dark red; all edges cut (9 by 6 in.).

Part 6 of Vol. I [March 1895] contains pp. 241-288, on p. 274 being a short notice headed MR. OSCAR WILDE, above which is a representation of Trinity College, Dublin. On p. 275 is a photograph of Wilde by A. Ellis, Upper Baker Street, N.W., with facsimile autograph beneath.

This appeared only in the first impression of this publication. In the index to the bound volume, issued later in the year, Wilde's name is omitted.

*Taken on May 23, 1889.

The following are announced for publication in 1914:—

Douglas, Lord Alfred Bruce

[693]

OSCAR WILDE | AND MYSELF | BY | LORD ALFRED DOUGLAS | WITH PORTRAITS AND ILLUSTRATIONS | [device] | LONDON | JOHN LONG, LIMITED | NORRIS STREET, HAYMARKET | MCMXIV |

Demy 8vo; pp. 312; cloth; price 10s. 6d. net.

The text of the book itself, consisting of 28 chapters, begins on p. 25. The preliminary pages (with title-page in red and black) include Preface, Contents, List of Illustrations and Introductory Chapter. [Printed March 1914, but not yet published.]

Harris, Frank

[694]

OSCAR WILDE. HIS LIFE AND CONFESSIONS. BY FRANK HARRIS. Privately Printed.

Demy 8vo, uniform with the collected edition of Wilde's works published in 1908. A limited edition on hand-made paper, price 42s. net, with an edition of 350 copies on Japanese vellum, price 63s. net, both in two volumes, is announced to be ready in July 1914.

[695]

AN OSCAR WILDE DICTIONARY. BY STUART MASON. LONDON: GEORGE ROUTLEDGE & SONS, LIMITED.

Demy 8vo; price 8s. 6d. net.

APPENDIX

The Cardinal of Avignon *

Sketch of the Scenario of an unpublished play by Oscar Wilde, written in April 1894:—

THE play opens in the palace of the Cardinal at Avignon. The Cardinal is alone and somewhat excited for he has received news that the Pope is sick and about to die. "What if they were to elect me Pope?" he says, thus giving the keynote of his inordinate ambition. Nobles and Princes enter; and the Cardinal, who knows the vices and pleasures of each one, solicits and obtains promises of their votes by promising each of them the fulfilment of their personal aims and desires. *Exeunt*, and the Cardinal says: "Will God place me on such a pinnacle?" and he has a fine speech with regard to the Papacy. A servant enters and says that a lady wishes to see the Cardinal. He refuses; but the lady, a beautiful young girl, a ward of the Cardinal, enters. She upbraids him for refusing to see her, and a very pretty and affectionate scene occurs between them. In the course of the conversation the girl says: "You have spoken to me of many things, but there is one thing you never told me about, and that is Love." "And do you know what Love is?" "Yes, for I love." Then she explains to the Cardinal that she has plighted her troth to a handsome young man who some time since came to the Cardinal's Court and has been made much of by the prelate. The prelate is much upset and makes her promise not to mention this conversation to her lover. When his ward has left him, the Cardinal is filled with rage and sorrow. "And so my sin of twenty years ago has risen up against me and come to rob me of the only thing I love!" The young man is his son.

The scene now changes to some gardens at the rear of the Palace. The Cardinal's ward and her betrothed are together. They have a passionate love scene. The

* See *Miscellanies*, 1908, pp. xiii-xiv and *Salomé, La Sainte Courtisane, A Florentine Tragedy*, 1909, etc., pp. xvi-xvii.

The Cardinal of Avignon

young man, mindful of what they both owe to the Cardinal, asks his betrothed whether she has told the Cardinal of their betrothal. She, also mindful of her promise, says "No." He urges her to do so as soon as possible.

At this point there enters a pageant, and suddenly a Masque of Death appears. This alarms the girl who sees in it a presage of some coming woe. Her lover scouts the idea, saying: "What have you and I, with our new-born love, to do with Death? Death is not for such as you and me." The pageant comes to an end, and the lovers part. The girl, in leaving, drops her glove. The Cardinal comes out of the Palace, picks up the glove, and at the same time sees the young man. He is furious. "So they have met!" He is determined that he will not lose the only thing he loves, and so in the course of conversation he tells the young man, who desires to be told about his father, that, years ago, a mighty prince, on his death-bed, entrusted his two children to the Cardinal's care. "Am I one of those children?" "You are." "Then I have a brother?" "No; but a sister." "A sister! Where is she? Why do I not know her?" "You do know her. She is the girl to whom you have betrothed yourself!" The young man is horror- and grief-stricken. The Cardinal, without, however, betraying his own relationship, urges him to pluck this impossible love from his heart and also to kill it in the heart of the girl. The girl now re-enters, and the Cardinal explains that her lover finds he has made a serious mistake and does not love her sufficiently to wed her. This portion of the play winds up with a powerful scene between the two lovers, the young man rigidly carrying out the promise exacted from him by the Cardinal.

The scene now changes back to the interior of the Palace, as at the opening of the play. The Cardinal is alone and is already repenting of the deed of yesterday. He is miserable. A struggle is going on within him between his ambition and his love. He is desperately in love with his ward; and at the same time he doubts whether, with such a sin on his soul, God will raise him to the Papacy. Trumpets are heard. Nobles and Princes enter. The Pope is dead, and the Cardinal has been elected Pope in his place. He is now the Pope. The Nobles and others, after making obeisance, ***exeunt.***

The Cardinal of Avignon

The Cardinal is radiant. "I who was but now in the mire am now placed so high, Christ's Vicar on earth!" and so on. A fine speech. Now his ambition conquers. He sends for the young man. "What I told you yesterday was done simply to test you. You and your betrothed are no relations. Go, find her, and I will marry you to her to-night before I ride away to Rome." At this moment the huge doors at the end of the hall are thrown open and there enter friars bearing a bier covered with a pall which they proceed to set down in the centre of the hall, and then *exeunt* without speaking a word. Both men intuitively feel who is the occupant of the bier. The young girl has killed herself in despair at the loss of her lover. The Cardinal opens the doors and says to the soldiers outside: "Do not enter here, whatever you may hear, until I walk forth again." He then re-enters the room and draws a heavy bolt across the doors. The young man then says: "Now I am going to kill you." The Pope answers: "I shall not defend myself, but I will plead with you." He then urges upon the young man the sanctity of the papal office etc., etc. and represents the horrible sacrilege of such a murder. "No, you cannot kill the Pope." "Such a crime has no horror for me: I shall kill you." The Pope then reveals to him that he is the young man's father, and places before him the hideousness of the crime of patricide. "You cannot kill your father!" "Nothing in me responds to your appeal. I have no filial feelings: I shall kill you." The Pope now goes to the bier and, drawing back the pall, says: "I too loved her." At this the young man runs and flings open the doors and says to the soldiers: "His Holiness will ride hence to-night on his way to Rome." The Pope is standing, blessing the corpse, and as he does so, the young man throws himself on the bier between the Pope and stabs himself. The soldiers, Nobles, etc. enter. The Pope still stands blessing.

[*Curtain.*]

OSCAR WILDE.

ANA

The following is a short list of the more important articles on Oscar Wilde which are not referred to elsewhere in this *Bibliography*.

1. BOOKS OF REFERENCE

(*Note.—None of the books in this list is to be relied upon for accuracy as to dates, etc.*)

ANNUAL REGISTER, November 1900, Part II, p. 147 (Obituary).
CASSELL'S NEW BIOGRAPHICAL DICTIONARY, 1892, p. 729.
CHAMBERS'S BIOGRAPHICAL DICTIONARY, [1899], p. 970.
CHAMBERS'S CYCLOPÆDIA OF ENGLISH LITERATURE, New Edition by David Patrick, LL.D., 1903, Vol. III, pp. 708-709.
CHAMBERS'S ENCYCLOPÆDIA, 1901, Vol. X, p. 655.
DICTIONARY OF ENGLISH AUTHORS by R. Farquharson Sharp (Kegan Paul), New Edition, Revised, 1904, p. 362.
DICTIONARY OF NATIONAL BIOGRAPHY, edited by Sidney Lee, 1901, Supplement, Vol. III, pp. 513-515; *Errata* Volume, 1904, [p. 300]; 1909, Vol. XXII (Supplement), pp. 1385-1387 (revised); by T[homas] S[eccombe].
ENCYCLOPÆDIA BRITANNICA, Tenth Edition, 1902, Vol. XXXIII, pp. 848-849; Eleventh Edition, 1911, Vol. XXVIII, pp. 632-635 (revised); by H[ugh] Ch[isholm].
EVERYMAN ENCYCLOPÆDIA, edited by Andrew Boyle (Dent) [1914], Vol. XII, pp. 559-560.
EVERYMAN'S LIBRARY, Vol. 449. A SHORT BIOGRAPHICAL DICTIONARY OF ENGLISH LITERATURE, by John W. Cousin (Dent), [1910], p. 407.
HARMSWORTH'S ENCYCLOPÆDIA [190–], Vol. VIII, p. 6300.
HAZELL'S ANNUAL [CYCLOPÆDIA], 1888, p. 612; 1889, p. 683; 1894, pp. 665-666; 1895, p. 710.

Books of Reference

MEN AND WOMEN OF THE TIME (Routledge), Thirteenth Edition, edited by G. Washington Moon, 1891, p. 950; Fourteenth Edition, edited by V. G. Plarr, 1895, p. 898.

NELSON'S ENCYCLOPÆDIA, 1911, Vol. XXIII, pp. 325-326.

NEW ENCYCLOPÆDIA, edited by H. C. O'Neill (Jack), [1913], p. 1603.

PEOPLE OF THE PERIOD, edited by A. T. Camden Pratt (Beeman), 1897, Vol. II, p. 493.

THE POETS OF IRELAND. A Biographical Dictionary with Bibliographical Particulars, by David J. O'Donoghue. Published by the Author, 1892-93, p. 259: Dublin, Hodges, 1912, pp. 481-482.

2. MAGAZINE ARTICLES

BOOK-LOVER'S MAGAZINE (Edinburgh: Otto Schulze), Vol. V, Part III, [April] 1905, pp. 170-183, *Notes for a Bibliography of Oscar Wilde* by W. R.

CAIAN (Cambridge), Lent Term, 1911, pp. 166-182, *The Literature of Oscar Wilde* by K[enneth] F[ord] C[allaghan].

FORTNIGHTLY REVIEW, May 1908, pp. 791-802, *The Collected Plays of Oscar Wilde* by St. John Hankin; October 1910, pp. 706-722, *The New Hellenism* by Arundell Esdaile.

FORUM (New York), January 1914, pp. 130-139, *Oscar Wilde: Some Hitherto Unpublished Letters of the Last Phase* by Louis Wilkinson.*

NOVEL REVIEW (incorporating *Tinsley's Magazine*), April 1892, pp. 42-46, *Oscar Wilde* (with portrait) by John E. Barlas.

OUTLOOK, October 25, 1913, pp. 570-571, *Some Victorian Letters and Letter-Writers* VIII—*Oscar Wilde* (1856-1900) [by A. M. Broadley].

PAPYRUS (Cranford, New Jersey, U.S.A.), May 1905, pp. 1-5, *Oscar Wilde's Atonement* by Michael Monahan; May 1908, pp. 1-31, *Oscar Wilde's Atonement* (revised); *Oscar Wilde: The Rehabilitation* by Percival Pollard; *Recollections of Oscar Wilde* by André Gide and Ernest La Jeunesse (translated by Percival Pollard).

T.P.'s MAGAZINE, June 1911, pp. 427-435, *Oscar Wilde in Paris* by Arthur Ransome. (Illustrated.)†

* Appeared also, in an abridged form, in *The New Statesman*, January 3, 1914, pp. 401-403.

† Appeared without the illustrations in *The Bookman*, New York, May 1911, pp. 268-273.

Magazine Articles

WESTMINSTER REVIEW, August 1906, pp. 201-208, *The Literary Position of Oscar Wilde* by Wilfrid M. Leadman; November 1910, pp. 514-528, *An Essay on Oscar Wilde* by H. J. Birnstingl.

3. MISCELLANEOUS BOOKS

BENDZ, ERNST. *The Influence of Pater and Matthew Arnold in the Prose-Writings of Oscar Wilde* (Grevel), 1914.

COLLIER, WILLIAM FRANCIS. *History of English Literature.* New edition, with American Supplement (Nelson), 1910, p. 704.

DIRCKS, RUDOLF. *Players of To-Day* (Newcastle-upon-Tyne: Andrew Reid) [1892], pp. 100-102, "Mr Oscar Wilde" (with portrait).

HEALY, CHRIS. *Confessions of a Journalist* (Chatto & Windus), 1904, pp. 130-138, "The Latter Days of Oscar Wilde,"

JACKSON, HOLBROOK. *The Eighteen Nineties* (Grant Richards), 1913, pp. 86-108, "Oscar Wilde: The Last Phase."

KENNEDY, J. M. *English Literature,* 1880-1905 (Stephen Swift), 1912, pp. 59-97, "Oscar Wilde."

MAGNUS, LAURIE. *English Literature in the Nineteenth Century* (Melrose), 1909, pp. 368, 370, 389.

MILES, ALFRED H. *The Poets and the Poetry of the [Nineteenth] Century* (Hutchinson) [1893], [Vol. VIII] (Robert Bridges and Contemporary Poets), pp. 509-512, "Oscar Wilde"; the same, 1898, Vol. VIII, pp. 509-512; the same (Routledge), 1906, [Vol. VII], pp. 465-468 (revised).

POLLARD, PERCIVAL. *Their Day in Court* (New York: Neale), 1909, pp. 340-373 *et passim.*

RICKETT, ARTHUR COMPTON. *A History of English Literature* (Jack), 1913, pp. 109-110.

SHERARD, ROBERT HARBOROUGH. *Twenty Years in Paris* (Hutchinson), 1905, Chapters XXIV-XXVI, pp. 412-464.

SYMONS, ARTHUR. *Studies in Prose and Verse* (Dent) [1904], pp. 124-128, "An Artist in Attitudes: Oscar Wilde."

WALKER, HUGH, and MRS HUGH WALKER. *Outlines of Victorian Literature* (Cambridge University Press), 1913, pp. 138, 143, 217.

WATSON, MARY. *People I Have Met* (San Francisco), 1890, pp. 48-52, "Oscar Wilde."

INDEX OF NAMES

[*The figures refer to the pages*]

A

A., *see* Douglas, Lord Alfred Bruce
à Beckett, Gilbert, 173
Achurch, Janet, 44
A. D., *see* Douglas, Lord Alfred Bruce
Adam, J. A. Stanley, 213
Adams, *see* Hamilton, Adams & Co.
Æschylus, 91, 94, 95, 248, 309, 314, 475
Aird & Coghill, 156
Aitchison, James, 154
Akers-Douglas, Rt. Hon. Aretas, M.P. (Viscount Chilston), 450
Alastair, 341
Alexander, Sir George, 389, 427, 432, 437, 466, 511, 541
Alexander, Mrs. (Annie Hector), 108
Allen, E. W., 4, 154
Allen, W. H., 138, 159
Allingham, William, 67
Alma-Tadema, Lawrence, 35
Almy, Percival H. W., 404
Amery, Leopold Charles Maurice Stennett, M.P., 578
Amherst, Margaret Susan Tyssen (Lady Amherst of Hackney), 76, 77
Anacreon, 91
An Anglo-Indian, 111, 213, 487
Andersen, Hans, 335, 369
Anderson Auction Co., 352
Anderson, David, 168
Anderson, Joseph, 44
Anderson, Mary, 41-44, 327
An Indian Civilian, 111, 213
Appleton (D.) & Co., 168
Archer, William, 137, 330, 377, 391, 404, 433, 438, 446
Argyll, George, 8th Duke of, 39
Aristophanes, 88, 578
Aristotle, 131, 153, 482
Armstrong, George Francis, 138
Arnold, Edward, 386
Arnold, Sir Edwin, 157, 483, 505
Arnold, Matthew, 14, 23, 38, 39
Arrowsmith, J. W., 151, 155
A. S., *see* Sharp, Mrs. William
Ascherberg, Hopwood & Crew, 62, 126, 173
Asquith, Mrs. Herbert Henry, 364
Atkins, Wilfred C., 20
Atkinson, George Thomas, 100
Auclaire, Suzanne, 377
Austin, Alfred, 149, 161
Austin, Henry, 426
Author of *Hogan, M.P.*; *Flitters, Tatters and the Counsellor*, 222
Author of *John Halifax, Gentleman*, 223
Author of *Lucy*; *or, A Great Mistake*, 193
Author of *Mademoiselle Mori*, 141
Author of *The Coming of John Treherne*, 192
Author of *The White Africans*, 151
Avon Press, 559

B

Bailly, E., 374, 375
Baireuth, Wilhelmine, Margravine of, 220
Bakst, Léon, 378
Bale (John), Sons & Danielsson, 537
Balestier, *see* Heinemann & Balestier
Balfour, Arthur James, M.P., 158
Ballantyne, Hanson & Co., 331, 336, 337, 352, 392, 394, 400
Balzac, Honoré de, 129, 139, 480
Bancroft, Marie Effie (Lady), 192
Barbier, Max, 377
Barbieri, Gina, 377
Barker, John T., 150
Barlas, John E., 59
Barr, Amelia, 139
Barr, Robert, 74
Barrett, Frank, 193
Barrett, Lawrence, 327

Barry, Rev. William Francis, 446
Bartlett, Vernon, 447
Bassett, L. E., 491, 493
Bataille, M., 137
Battersea, Lord, 237
Bax, Ernest Belfort, 211
Bayliss, Wyke, 159
B. C., 461
Beardsley, Aubrey, 53, 378-384, 410, 495, 502, 507, 516, 542, 547-549, 552, 566
Beatricé (Portinari), 309
Beaufort, Raphaël Ledos de, 138
Bedford, Mrs. Herbert, 341
Beeman, Neville, 58
Beerbohm, Henry Maximilian, 438, 446
Beere, Mrs. Bernard, 254
Beethoven, Ludwig van, 368
Beeton, Samuel Orchard, 177
Bell (George) & Sons, 90, 151, 222, 225, 307, 571
Bell, Howard Wilford, 209
Bell, Matthew, 282, 416
Bell, Robert Fitzroy, 194
Bellairs, Lady, 222
Belleau, Rémy, 158
Bellew, Kyrle, 256
Bendz, Ernst, 184, 589
Bennett, James Gordon, 119
Bentley (Richard) & Son, 136, 139, 151, 193, 222, 224, 235
Béranger, Pierre Jean de, 129, 139, 480
Berkeley, Rt. Rev. George, Bishop of Cloyne, 100
Berlyn, Alfred, 445
Bernhardt, Sarah, 5, 226, 311, 370, 373, 376, 377, 519
Bettany, Jeanie Gwynne, 108
Bicchierai, Olga, 537
Billington, ——, 426
Binyon, Laurence, 162
Bird, Arthur F., *see* Gay & Bird
Birnstingl, H. J., 589
Bishop, W. Irving, 233
Blacker, Carlos, 332
Blackett, *see* Hurst & Blackett
Blackie & Son, 222, 224
Blackwell, B. H., 162, 216
Blackwood (William) & Sons, 5, 7, 140, 152, 160, 222, 224, 469, 545
Blanch, William Harnett, 214
Blanchamp, Henry, 572
Blandy, W. F., 427
Blei, Franz, 570, 571
Bloxham, John Francis, 14, 568
Blum, ——, 501, 504, 505
Blunt, Wilfrid Scawen, 157
Bockenham, Philip Fleming, 532, 533
Bodley Head, *see* Lane, John (publisher) and Mathews, C. Elkin
Bogue, David, 10, 97, 135, 184, 281-283, 288, 307, 315, 316, 319, 324, 473, 509, 543
Boilvin, M., 4
Boissier, Gaston, 139
Boniface, George C., 271, 272
Booth, Edwin, 27
Booth, William Bramwell, 417
Borrow, George, 137
Bosanquet, Sir Frederick Albert, 533
Boucher, Emile, 140
Boughton, G. H., 36
Bourchier, Arthur, 59
Bourne, H. R. Fox, 168, 177, 199
Boussod, Valadon & Co., 3, 174
Boutall, Walter, 70
Bouverie, Edward Oliver Pleydell, 138
Bowden, Albert, 532, 533
Bowden, James, 109, 347
Bowen, Sir Charles, 131, 153, 482
Bower, George Spencer, 244
Bowling, Edward Woodley, 135
Boyle, Andrew, 587
Braddon, Mary Elizabeth, 192
Bradlaugh, Charles, M. P., 33
Branick, Thomas, 272
Brawne, Fanny, 60
Brémont, Anna Elizabeth, Comtesse de, 565
Brendon (William) & Sons, 348, 507
Brentano's, 11, 163, 174, 184, 485, 487, 488, 494, 562, 565
Bridges, Robert, 589
Broadley, Alexander Meyrick, 59
Brock, Kate Ursula, 301
Brockhaus, Friedrich Arnold, 526
Brodie, E. H., 151
Brontë, Charlotte, 32, 143
Brooke, Margaret, Lady, 364
Brookfield, Charles Hallam Elton, 373, 391, 392
Broughton, Rhoda, 141
Brown, *see* Simmonds & Brown
Brown, W. B., 7
Browne, Francis F., 325
Browne, Phyllis, 222
Brownell, W. C., 325
Browning, Elizabeth Barrett, 76, 177, 178
Browning, Oscar, 235, 237, 283, 286
Browning, Robert, 148, 149

Bryan, Alfred, 233, 389
Bryce, ——, 151
Buchan, Alexander, 154
Buchanan, Robert, 45, 46, 144, 145, 151
Buckle, George Earle, 213
Buckles (F. M.) & Co., 97
Buist, Scott, 47
Bulley, Rev. Frederic, D.D., 100
Bullock, John F., 8
Burgess, Gilbert, 438, 439
Burnaby, Mrs. Fred, 192
Burne-Jones, Sir Edward, 326
Burns & Oates, 79, 112
Burns, Dawson, 149
Burns, Robert, 580
Butler, Samuel, 7

C

Caine, Thomas Henry Hall, 150
Cairns, William, 193
Calhaem, Stanislaus, 28, 47
Callaghan, Kenneth Ford, 59
Callanan, Helena, 165
Calverley, Charles Stuart, 307
Cambridge University Press, 589
Cambridge University Press (Mass., U.S.A.), 323, 338
Cameron, Mrs. H. Lovett, 138
Campbell, Dr. John, M.P., 447
Campbell, Mrs. Patrick, 466
Canninge, G., 47
Capper, Samuel J., 192
Capus, Alfred, 137
Carew, Mrs. James Lawrence, 479, 512
Carnarvon, Henry Howard M. Herbert, 4th Earl of, 129, 141
Caro, Elme Marie, 155, 483
Carpenter, Edward, 159
Carpenter, Mary, 222
Carr, Joseph William Comyns, 69, 311
Carrington, Charles, 330, 347-351, 459, 478, 507, 515, 534, 535, 539, 544, 549, 575, 580
Carrod, Geoffrey, 297
Carson, Sir Edward Henry, 18, 99
Carson, Murray, 466
Carte, Richard D'Oyly, 253, 255, 256
Cassell & Co., 146, 218, 222, 224, 225, 375, 536, 565, 581, 587
Castleman, Henry C. ff., 400
Catty, Charles, 155
C. B., 445
Censor, The (Lord Chamberlain), 370, 372-377
Chambers, William & Robert, 587
Chapman & Hall, 10, 71, 138, 139, 150, 154, 155, 224, 225, 391, 406, 558
Chapman, Elizabeth Rachel, 222
Chapman, George, 143
Chappell & Co., 199, 341
Charles, Hon. Sir Arthur, 20
Charrington, Charles, 44
Chatterton, Thomas, 13, 14
Chatto & Windus, 74, 134, 138, 139, 141, 160, 161, 168, 316, 335, 589
Cheeseman, W., 45
Chéret, M., 365
Chesson, W. H., 137
Chetwynd, Hon. Mrs. Henry, 139
Child, Harold Hannyngton, 460
Chisholm, Hugh, 587
Chiswick Press, *see* Whittingham (Charles) & Co.
Chizzola, ——, 264
Christian, H.R.H. Princess, 220, 222
Clarendon Press, Oxford, 297
Clark, R. & R., 360
Clarke & Co. (auctioneers), 8
Clarke (James) & Co. (publishers), 139
Clarke, Sir Edward George, 16, 20, 417
Clarke, Rev. Richard Frederick, S. J., 112
Clouet, François, 6
Clowes (William) & Sons, 382
Cloyne, Rt. Rev. George, Bishop of, 100
Cobden-Sanderson, T. J., 132, 156
Cockle, J., 160
Cocks (Robert) & Co., 198
Coghill, *see* Aird & Coghill
Coghlan, Rose, 255
Cole, Alan S., 223
Coleridge, Rev. Henry James, S. J., 112
Coleridge, Samuel Taylor, 150
Coleridge, Hon. Stephen, 152
Collette, Charles, 43
Collier, Hon. John, 146
Collier, William Francis, 589
Collins, Anthony, 447
Collins, John Churton, 141
Colvin, Sir Sidney, 152
Common, A. Kipling, 447
Common Sergeant, 533
Conder, Charles, 410
Conington, John, 92
Constable (Archibald) & Co., 432, 438

Constable, T. & A., 379, 384, 400, 424, 442, 459, 491, 498, 505, 507, 525, 526, 570, 576
Conway, Hugh, 128, 137, 480
Conybeare, Charles Augustus Vansittart, M.P., 33
Cook, Dutton, 173
Cook, Sir Edward Tyas, 133
Cook, Keningale, 61, 67, 68
Cook (Thomas) & Son, 411
Cooke, John, 297
Coolidge, Rev. William Augustus Breevort, 192
Cooper, A., 541
Cooper, Elise, 149
Cooper Union, *see* Young (E. & J. B.) & Co.
Copeland (Herbert) & Day (Fred Holland), 379, 394
Corday, Charlotte, 268
Corelli, Marie, 376, 414
Corkran, Alice, 220, 222, 224
Cornish Brothers, 155, 223
Corot, Jean Baptiste Camille, 368, 441
Courtney, William Leonard, 445, 461
Cousin, John W., 58
Cowen, Sir Frederick Hymen, 170, 171, 173
Cox, Horace, 177
Crane, Walter, 156, 157, 159, 224, 331, 332, 336, 337, 499
Craven, Hawes, 42
Crawford, John Martin, 159
Crew, *see* Ascherberg, Hopwood & Crew
Crewe, Nathaniel, Lord, Bishop of Durham, 244
Crier, The, 393
Cripps, Arthur Shearly, 162
Critias, 91
Critic, Who had to read Four Volumes of Modern Poetry, 136
Cromwell, Oliver, 149, 290
Crosland, Thomas William Hodgson, 456
Crowsley, *see* Hutchings & Crowsley
Cruso, Henry Alford Antony, 578
Cumberland, Stuart, 161
Cunninghame Graham, Robert Bontine, 446
Currie, Lady (Violet Fane), 224, 417
Curtis, Ella, 225
Curzon, G., 139
Cust, Henry John Cockayne, M.P., 133

D

Dallin, Thomas Francis, 243, 470
Daly Company, 27
Dalziel, George, 154
Dana, Charles A., 164
Danby, Frank, *see* Frankau, Mrs.
Danielsson, *see* Bale (John), Sons & Danielsson
Dante, Alighieri, 151, 247, 312, 326
D'Argence, E., 4
Darling, Hon. Sir Charles John, 92, 572
Darmont, Albert, 370
Darnley, J. H., 44
Darton, Joseph, *see* Gardner (Wells), Darton & Co.
Daudet, Alphonse, 572
D'Aurevilly, Barbey, 350
Davey, H. Fitzner, 69
Davies, Benjamin, 199
Davis, Cora M., 160
Davis, J. Tyssul, 447
Davitt, Michael, M.P., 51
Dawson, William John, 446
Day, Charles, 272
Day, Richard, 225
Day, *see* Copeland & Day
Dean, Basil, 466
de Bathe, Lady, *see* Langtry, Lillie
De Gez, John F., 272
De Grey, Gladys, Countess, 402, 403
Delaroche, Paul, 235, 236
de Mattos, Mrs Alexander Teixeira, 447
Denman, Hon. George, 160
Denning, John Renton, 156
Dent (J. M.) & Sons, 542, 587, 580
Desborough, Lady, *see* Grenfell, Mrs. William Henry
Desfontaines, M., 377
Dété, Eugène, 349
Dickens, Charles, 130, 150, 481
Dickinson, Goldsworthy Lowes, 447
Dickinson (John), & Co., 387, 394, 402
Dicksee, Francis Bernard, 30
Digby & Long, 154
Dilke, Emilia Frances, Lady, 225
Dircks, Rudolf, 589
Dixon, Constance E., 149
Dobell, Mrs Horace, 154, 156
Dodd, Mead & Co., 355, 358-360, 362, 364
Dollard, Joseph, 75
Dostoieffsky, Fédor, 151
Doudney, Sarah, 224

Douglas, Lord Alfred Bruce, 15, 92, 209, 379, 446, 447, 456, 460, 490, 495, 500, 516, 566, 571, 575, 579, 582
Douglas, James, 445
Doveton, Frederick Bazett, 146
Dowdeswell, Walter, 28, 29, 31
Downey, *see* Ward & Downey
Downey, W. &. D., 377, 565, 581
Dowson, Ernest Christopher, 416, 437
Dramatic Culture, Society of, 387, 432
Drewett, Inspector, 426
D. S., 461, 490
Duckworth & Co., 339
Duffy, Bella, 222
Dumas, F. C., 174
Dunn, Rev. Cuthbert, C. P., 117
Durant, Héloïse, 161
Durham, Bishop of (Nathaniel, Lord Crewe), 244
Dyer, Rev. A. Saunders, 151

E

E. A. M,. 286
Eckstein, Ernst, 141
Edgeworth, Maria, 295
Edinburgh Society, 498-505
Edinburgh University Press, *see* Constable, T. & A.
Edmonds, E. M., 136, 225
Edward VII, 173, 233, 424, 459, 505, 526, 576
Edwards, Francis, 192
Ehrlich, Frederick, 559
Elder, Alexander, *see* Smith, Elder & Co.
Elgee, Jane Francesca (Speranza), *see* Wilde, Lady
Ellis, Alfred, 505, 581
Elwood, Arthur, 47
English Library, 525, 526
Epstein, Jacob, 566
Erskine, Ella, 304
Escott, Thomas Hay Sweet, 71
Esdaile, Arundell, 588
Esterhazy, Major Walsin, 437
Euripides, 80, 91, 94, 95, 309
Evans, W., 154
Evelyn, John, 223
Everard, Walter, 45
Everett & Co., 565
Everitt & Francis, 559
E. W. S., 446
Eyre, Sophie, 44

F

Falkner (George) & Sons, 196
Fane, Violet (Lady Currie), 224, 417
Fanshawe, Maurice, 126, 171
Fargus, F. J. *see* Conway, Hugh
Farran, *see* Griffith, Farran & Co.
Fenn, George Manville, 44, 140
Fenno (R. F.) & Co., 567
Ferrestone Press, 580
Field & Tuer, 135
Field, Michael, 222
Figgis, *see* Hodges, Figgis & Co.
Fischer, S., 445
Fish, Arthur, 220
Fitz Gerald, Caroline, 161, 225
Fleischel (Egon) & Co., 330, 534
Fleming, George, 241
Fletcher, Alfred Ewen, 48
Fletcher, Julia Constance, 241
Flockton, ——, 261
Flower, Cyril (Lord Batteresa), 237
Foote, Samuel, 542
Forman, Harry Buxton, 60
Fortescue, Miss, 46
Foskett, Edward, 150
Foster, David Skaats, 156
Fox, Rev. Lawrence Charles Prideaux, O.M.I., 118
Francis, *see* Everitt & Francis
Frankau, Mrs. Julia, 172, 173
Frazier, ——, 258
French, Samuel, 387, 388, 431, 432
Friend, Rev. Martin, Thomas, 426, 427
Frith, William Powell, 35
Froude, James Anthony, 15, 132, 160, 484
F. S. B., 410
Furlong, Atherton, 135
Furlong, Frankie, 272
Furlong, J. R., 272
Furniss, Harry, 34, 35, 37, 214, 215, 375, 432, 438
Fyfe, H. Hamilton, 445

G

Gaisford, Thomas, 241
Gale, Minna K., 327, 330
Gallenga, A., 138
Gardiner, Edward W., 28
Gardner, Alexander, 159, 193
Gardner (Wells), Darton & Co., 76
Gay & Bird, 14, 15, 357
G. B., 9
Gerard, Rev. John, S. J., 112
Ghose, Manmohan, 162
Gibb, *see* Morrison & Gibb

Giberne, Agnes, 224
Gide, André, 500, 567, 570, 571, 589
Gilbert & Rivington, 355, 358
Gilbert, Elizabeth, 222
Giles, Herbert Allen, 207
Giles, Hubert, 245
Gill, Charles Frederick, 533
Gill (M. H.) & Son, 79
Gillette, William, 27
Giorgione, Giorgio Barberelli, 184
Gladstone, Rt. Hon. William Ewart, M.P., 147
Glaenzer, Richard Butler, 11, 93, 121, 163, 256, 265, 307, 336, 388, 410-412, 414, 420, 436, 485, 486, 488, 565
Glazonouf, Alexandre, 378
Glendell, Laura Ellen, *see* Woolridge, Laura Ellen
"Glenessa," 151
Glover, James M., 373, 391, 392
Goddard, Arthur, 199, 202
Godolphin, Margaret, 223
Godwin, Edward W., 59, 60, 134
Goldsmith, Wallace, 501
Goodall, Frederick, 36
Goodchild, John A., 138
Goodsall, Arthur, 304, 426
Gordon, Adam Lindsay, 132, 160, 484
Gorton, Rev. Canon, 447
Gosse, Edmund, 142, 144, 146
Gould, Francis Carruthers, 375
Gould, Jay, 119
Gounod, Charles François, 372
Gow, Andrew Carrick, 36
Grant, John Cameron, 154
Graves, Alfred Perceval, 161
Gray, John, 53
Green, *see* Longmans, Green & Co.
Green-Armytage, R. N., 335
Greening & Co., *see* Hermes Press
Greenwood, Frederick, 133, 189
Grenfell, Mrs. William Henry (Lady Desborough), 364
Gresham Press, *see* Unwin Brothers
Grevel (H.) & Co., 150, 223, 589
Griffin, Edwin Ellis, 151
Griffin, Hamilton, 327
Griffith, Farran, Browne & Co., 138, 157, 222
Griffiths, William, 154
Grolleau, Charles, 549, 580
Grove, Sir George, 110
Guido (Reni), 86
Guy, M., 350
Guyon, Madame de la Mothe, 151
Gyles, Althea, 499, 537, 538

H

H., *see* Howe, P. P.
Haber, Louis J., 352, 409
Hachette & Co., 139, 150, 525
Hackney, Lady Amherst of, 76, 77
Haggard, Henry Rider, 158
Hall, *see* Chapman & Hall
Hallam, Henry, 6
Halliwell-Phillipps, James Orchard, 6
Hamilton, Adams & Co., 139, 151
Hamilton, Ian, 155
Hamilton, *see* Simpkin, Marshall, Hamilton, Kent & Co.,
Hamilton, Walter, 54, 75, 93, 98, 182, 192, 243, 290, 295, 296, 299, 302, 305
Hammerstein, Oscar, 461
Hankin, St. John, 588
Harcourt, William Vernon, 223
Harding, Edward, 272
Hardinge, W. M., 151
Hardy, Rev. Edward John, 136
Harmsworth, Alfred Charles William (Lord Northcliffe), 71, 587
Harper & Brothers, 220
Harris, Frank, 71, 434, 522, 582
Harris, Walter, 41
Harrison, Clifford, 151
Harte, Francis Bret, 225
Hatchards, 141, 224
Harvey, A. Sydney, 389
Harvey, Daniel Whittle, 210
Hawkins, Mr. Justice, 427
Hawtrey, Charles, 391, 392
Hayden, W. R., 268
Hayes, Alfred, 155
Hazell, Watson & Viney, 71, 193, 587
Healy, Chris., 589
Heartsease, 154
Heinemann & Balestier, 525
Heinemann, William, 60, 168, 198, 216, 235, 236
Henley, William Ernest, 12, 194, 223, 393, 417, 422
Hentschel, Carl, 380
Herbert, George (poet), 6
Herbert, George (publisher), 61
Herbert, William, Earl of Pembroke, 6
Herkomer, Hubert von, 194
Hermes Press, 296, 572-576
Heron-Allen, Edward, 40
Herrmann, Oscar, 559
Hetzel & Co., 111
Heywood, J. C., 154
Hichens, Robert Smythe, 168, 198

Higley, William, 173
Hill, *see* Siegle & Hill
Hinkson, Henry A., 297
Hirst, Francis Wrigley, 578
Hobbes, John Oliver, 445
Hodder & Stoughton, 301
Hodge, *see* Leighton, Son & Hodge
Hodge, *see* Sotheby, Wilkinson & Hodge.
Hodges, Figgis & Co., 297, 588
Hodgson & Co., 170, 431
Hole, W. G., 29
Holl, Francis, 36
Holland, Dr. J., 192
Hollingshead, John, 226
Holywell Press, Oxford, 500, 567, 568
Home Secretary, 426, 450
Homer, 80, 82, 87
Hood, George Percy Jacomb, 331, 332, 336, 337
Hood, Thomas, 295
Hook, Theodore Edward, 542
Hope, Mrs. Adrian, *see* Troubridge, Laura
Hopkins, R. Thurston, 565, 566
Hopkins, Tighe, 138
Hopwood, *see* Ascherberg, Hopwood & Crew
Horne, Herbert P., 12, 13
Horsley, John Calcott, 35
Houghton, Lord, *see* Milnes, Monckton
Houghton, Mifflin & Co., 154
Houston, Mrs., 193
Howard, Lady Constance, 74
Howe, P. P., 456
Huggard, Dr, 192
Hughes, Annie, 28
Hulette, Frank P., 268, 269
Humphreys, Arthur L., 404-407, 555-558
Hunt, James Henry Leigh, 158
Hunt, Margaret, 141
Hunter Blair, Rev. Sir David Oswald, Bart., O.S.B., 116, 447
Hurlbert, William Henry, 119
Hurst & Blackett, 136, 193, 224, 225
Hutchings & Crowsley, 151
Hutchinson & Co., 213, 227, 311, 589
Hutchinson, Thomas, 93, 335, 336
Huxley, Thomas Henry, 39
Huyshe, Wentworth, 134

I

Ibsen, Henrik, 53, 403
Ignotus, 202
Image, Selwyn, 12, 153, 210
Ingleby, Leonard Cresswell, 306, 566
Ingram, Bruce Stirling, 249, 327
Insel-Verlag, Leipzig, 571
Irving, John Henry Brodrib, 44, 59, 310, 319, 373, 519
Irwin, H. C., 140
Isaacs, J. H., *see* Scott, Temple
Isaacson, Lieut.-Col. H., 427
Isbister, William, 145

J

Jack, T. C. & E. C., 588, 589
Jackson, Holbrook, 589
Jacobs, J., 569
Jalland, H., 55
Jay, Harriett, 45, 47
Jefferson, Joseph, 27, 267
Jerome, Jerome Klapka, 9, 14, 74
Jerrold, Walter, 542
Jervis-Read, H. V., 62, 126, 173, 297
Jeune, Hon. Mrs. Francis (Lady St. Helier), 22
Jones, *see* Wright & Jones
Jonson, Ben, 129, 140, 480
Juckes, George T., 431
Juvenal, 552

K

Kahn, Julius, 261, 272
Keating, Rev. Joseph, S.J., 112
Keats, George, 13
Keats, John, 10, 13, 59, 60, 86, 87, 131, 145, 152, 187, 286, 288, 306, 326, 474, 482, 485, 486, 524, 560
Keene, H. E., 138
Keene, J. W., 268
Kellie, Lawrence, 198
Kelly, Edward, 532, 533
Kelly, James, 156
Kelly, J. E., 179, 257, 452
Kendrick, Charles, 576
Kenilworth, Walter Winston, 567
Kennedy, J. M., 589
Kennerley, Mitchell, 569, 571
Kent, *see* Simpkin, Marshall, Hamilton, Kent & Co.
Kenzitt, Abraham, 532, 533
Kersley, George Herbert, 335
Keystone Press, Sunderland, 125, 567, 574-576
King, Captain Charles, 108
Kingsford, Dr. Anna, 224

Kipling, Rudyard, 214
Knickerbocker Press, New York, 451, 454
Knight, Joseph, 151
Knight, William 224
Knowles, James, 121

L

Labouchere, Henry Du Pré, M.P., 215
Lachmann, Hedwig, 313
Laffan, Mrs. Robert Stuart de Courcy, 222
Lahure, A., 174
La Jeunesse, Ernest, 570, 571, 588
Lamb, Edward, 261, 272
Lane, John (actor), 330
Lane, John (publisher), 7, 53, 316, 323, 331, 341, 369, 376, 379, 382, 384, 386, 392, 394, 399, 400, 402, 403, 467, 475, 496, 507, 516, 539, 547-549, 553
Lang, Andrew, 6, 140, 157, 158
Langbridge, Rev. Frederick, 154
Langtry, Lillie, 121, 202, 212, 227, 475, 485, 492, 520
Lauder, Sir Thomas Dick, Bart., 139
Lauer, Baroness von, 150
Laumonier, M., 377
Laurie, T. Werner, 52, 177, 306, 566, 573
Lawrence, Bertram, 15
Leadman, Wilfrid M., 589
Le Bas, *see* Sonnenschein (Swan), Le Bas & Lowrey
Ledger, Walter Edwin, 327, 378, 485, 514, 515, 549
Lee, Margaret, 224
Lee, Sir Sidney, 587
Lefébure, Ernest, 223
Le Gallienne, Richard, 161, 198, 357
Lehmann, Liza, 198, 341
Leigh, Mercedes, 378
Leighton, Sir Frederick (Lord Leighton), 35, 170, 171, 173
Leighton, Son & Hodge, 322, 392
Le Sage, John Merry, 53
Leverson, Ada, 393
Levy, Amy, 224
Lewes, George Henry, 71
Lewis, Sir George Henry, Bart., 235
Leyton, Helen, 45
Librairie de l'Art Indépendant, 369, 370, 374
Light, Mrs. C. F., 104
Lindsay, Caroline Blanche Elizabeth, Lady, 224
Lindsay, Sir Coutts, Bart., 67
Linton, William James, 110, 161
Lippincott (J. B.) Co., 104-110, 478, 543
Literary Collector Press, Greenwich, Conn., U.S.A., 570, 571
Lloyd, Constance Mary, *see* Wilde, Mrs. Oscar
Lloyd, Edward, 48
Lloyd, J. Sale, 193
Lock, George, *see* Ward, Lock & Co.
Locke, William John, 466
Long, John, 582
Long, *see* Digby & Long
Longfellow, Henry Wadsworth, 32, 150
Longmans, Green & Co., 7, 53, 135, 138, 140, 150, 151, 156, 157, 159, 160, 224, 225
Lotto, Frederick, 272
Lotus Press, 568
Lounsbery, G. Constant, 352, 490
Louÿs, Pierre, 370, 375
Low (Sampson), Marston & Co., 139, 146, 150, 160, 161, 223
Low, Sidney James, 189
Lowrey, *see* Sonnenschein (Swan), Le Bas & Lowrey
Lucas, John Seymour, 36
Luce (John W.) & Co., 491-498, 561, 571
Lucian, 305, 524
Luyster, S. B., 470
Lyall, Edna, 136
Lykiardopulos, Michael, 464
Lynch, Arthur, 289, 308
Lynch, E. M., 192
Lynwood & Co., 565, 566
Lytton, Robert, 1st Earl of, 386

M

Macbeth, Robert W., 36
McCarthy, Justin Huntly, 9, 334, 377, 389
McClure, S. S., 40, 41
McClure, Rev. William J., 163, 164
MacEwen, Constance, 151
McGee, William, 90
McIlvaine, *see* Osgood (James R.), McIlvaine & Co.
Mack, Robert Ellice, 222
Mackail, John William, 469, 470, 488
Mackaye, Steel, 257, 258

Mackenzie, George, 155
McKim, Joseph, 156
Macklin, Francis Henry, 43
Mackmurdo, Arthur H., 12
Macmillan & Co., 69, 110, 111, 135, 141, 146, 152, 153, 161, 207, 222-225, 241, 376
Macquoid, Katharine Sarah, 136
McVicker, Mr., 262
Maeterlinck, Maurice, 53, 373
Magdalen, President of, 100
Magnus, Laurie, 589
Mahaffy, John Pentland, 99, 131, 152, 153, 243, 482
Main, Mrs., 192
Mann, Lewis, 172
Marbury, Elisabeth, 408, 409, 412, 414-416
Marillier, Henry Currie, 209
Marriotte, A., 378
Marshall, Mrs., 389
Marshall, *see* Simpkin, Marshall, Hamilton, Kent & Co.
Martin, Frances, 222
Martin, T., 48-52, 573
Martinengo - Cesaresco, Countess Evelyn, 139
Marzials, Frank Thomas, 150
Mason, Stuart, 125, 246, 343, 398, 445, 490, 559, 567-570, 573, 582
Massec, W. W., 559
Massenet, Jules, 372, 374
Massingham, Henry W., 48, 445
Masson, David, 110
Masson, Frédéric, 3
Masson, Gustave, 155
Mathers, Helen Buckingham, 10
Mathews, C. Elkin, 7, 53, 161, 297, 316, 319, 322, 323, 331, 369, 376, 379, 384, 386, 392, 394, 402, 403, 467, 475, 496, 539, 549
Mathurin Press, 537
Matthews, James Brander, 159, 484
Maturin, Leonard, 537
Maurice, O. C., 427
Maxwell (William) & Son, 154
Mead, *see* Dodd, Mead & Co.
Megargee, Charles, 184
Mellish, Fuller, 43
Melmoth & Co., 547
Melmoth, Sebastian, 350, 406, 410, 556, 558, 576
Melrose, Andrew, 589
Menken, E., 445
Menpes, Mortimer, 13
Mercure de France, 500
Merimée, Prosper, 225
Mervin, Frederick, 45
Methuen & Co., 49, 67, 89, 90, 92, 94, 97, 99, 121, 135, 202, 212, 227, 228, 245, 254, 288, 297, 305, 312, 318, 323, 326, 331, 337, 350, 351, 358, 362, 369, 378, 387, 392, 399, 402, 406, 424, 432, 434, 436, 437, 442, 450, 455, 456, 459-462, 467-470, 472, 476-478, 485, 491-495, 497, 505, 507, 508, 510-514, 516-519, 521-524, 527, 529, 532, 536, 537, 544, 545, 547, 549, 552, 562, 568, 570, 571
Meyerfeld, Max, 330, 445, 477, 513, 534
Mifflin, *see* Houghton, Mifflin & Co.
Miles, Alfred Henry, 589
Miles, Frank, 233, 286, 501, 565
Miles & Thompson, 104
Millard, Christopher Sclater, 500, 505
Miller, Frank (Frank Miles), 501
Miller, Joaquin Cincinnatus Heine, 119, 486
Miller, Prince, 45
Milliken, E. J., 83
Milnes, Monckton (Lord Houghton), 144
Milton, John, 231, 248, 286, 291, 523
Milton Press, 533
Mitchell & Co., 391
Modjeska, Helena, 186, 187, 475
Molesworth, Mary Louisa, 224
Monaco, H.S.H. Princess Alice of, 364
Monahan, Michael, 125, 588
Monkshood, G. F., 488
Montanaro, 53
Montague, Charles Edward, 460, 461
Montefiore, C. Sebag, 431, 434
Montefiore, Dora B., 446
Montgomery, Florence, 224
Montgomery, Mr., 261
Moon, G. Washington, 588
Moore, Augustus Martin, 246
Moore, T. Sturge, 465, 495, 515
Morell, H. H., 433, 438
Morine, George, 155
Morley, John (Viscount Morley of Blackburn), 71, 110, 133, 146
Morris, Clara, 255-257, 264
Morris, Mowbray, 110
Morris, William, 130, 131, 151, 153, 155, 160, 235, 326, 481, 482, 484, 486
Morrison & Gibb, 521
Morrison, Lewis, 261, 263, 264, 267, 271, 272
Morse, Colonel W. F., 255, 257

Moscheles, Felix, 37
Mosher, Thomas Bird, 97, 182, 184, 185, 198, 212
Moulton, Louise Chandler, 222
Moutrie, E., 565, 566
Muir, R. D., 533
Mulholland, Rosa, 151, 224
Mullen, Samuel, 160
Munday, Luther, 175, 177
Munro, George, 313
Munster, Lady, 224
Munte, Lina, 377
Murdoch & Co., 51
Murger, Henri, 158
Murray, Alma, 28
Murray, E. C. Grenville, 168, 173, 212, 225
Murray, John, 153
Murray, Henry, 446

N

Naden, Constance, 222
Napoleon, Louis, 286, 291, 523
Nash, Charles, 155
National Publishing Co., 151
Neale Publishing Co., 589
Neill & Co., 559
Nelson, Major J. O., 417
Nelson (Thomas) & Sons, 588
Nesbit, E. (Mrs. Hubert Bland), 156, 224
Nevill, Lady Dorothy, 386
Nevill, Ralph Henry, 386
Neville, Henry, 46
Newcastle, William, 1st Duke of, 134
Newdigate, Sir Roger, Bart., 101, 184, 241-245, 398, 546
Newman, Ernest, 396, 546, 570
Newman, John Henry, Cardinal, 113
Newnes, George, 175
Nichols, John Bowyer Buchanan, 500
Nicholson, John Gambril, 15
Nimmo, John C., 161
Nisbet (James) & Co., 154
N. O. B., 417
Noble, Rev. William, 136, 295
Noel, Hon. Roden Berkeley Wriothesley, 145
Noel, Lady Augusta, 222
Norgate, *see* Williams & Norgate
Northcliffe, Lord, *see* Harmsworth, Alfred Charles William
Northcroft, G. H., 446
Northumberland Press, 521, 522
Nutt, David, 223, 331, 332 336-339, 476, 499
N. W., *see* Frankau, Mrs. Julia

O

O., *see* Hunter Blair, Rev. Sir David Oswald, Bart., O.S.B.
Oates, *see* Burns & Oates
O'Connor, Thomas Power, M.P., 133, 163, 164, 166, 167
O'Donoghue, David S., 135, 588
Ogle, Octavius, 101
Oliphant, Margaret, 223
Oliver, Pen, 138
Ollendorff, Paul, 222, 376
O'Neill, H. C., 588
Orchardson, William Quiller, 36
Osborne, Charles Glidder, 469, 470
Osgood (James R.), McIlvaine & Co., 355, 358, 360, 362, 469, 472, 476
Ouida (Louise de la Ramé), 132, 161, 484
Owen, Evelyn, 151
Oxoniensis, 154
Oxoniensis (pseudonym of Oscar Wilde), 128, 130, 137, 141, 145

P

Paley, F. A., 92
Palmer, Courtland, 37
Palmer, Edwin, 54, 55
Palmer, Frank, 69, 343, 559, 569
Palmer, Mr., 267, 269, 388
Paque, Oliver, 389, 390
Parker (James) & Co., 241
Parker, Joseph, 39
Parsons, Edwin, 7
Partridge, J. Bernard, 41, 102-104, 364, 375, 390, 501
Partridge (S. W.) & Co., 149
Pater, Walter Horatio, 101, 152, 158, 184, 207, 208, 334, 343, 482, 484
Patrick, David, 587
Paul (Kegan), Trench & Co., 12, 121, 138, 139, 145, 150-152, 154-157, 160, 161, 222, 224, 587
Paxton, George S., 272
Peacock, Thomas Brower, 155
Pelton, E. R., 68
Pennington, Harper, 69, 70, 559, 571
Percy, Sir Hugh, 572
Perks, Mrs. J. Hartley, 193
Perzel, Mrs., *see* Prescott, Marie

Perzel, William, 258, 260, 261, 263, 265, 267, 268
Petre, Maude D., 447
Petronius Arbiter, 350
Pfeiffer, Emily, 222
Phidias, 326
Phillimore, Catherine Mary, 150
Phillips, Stephen, 52, 162
Piatt, Don, 267
Pierce, J., 151
Pike, W. H., *see* Paque, Oliver
Pimlico, Lord, 154
Pinero, Arthur Wing, 44, 192
Plant, George, 199
Plarr, Victor G., 588
Plato, 152
Playfair, I., 579
Plimpton Press, Norwood, Mass., U.S.A., 561
Poë, A.-F. Lugné-, 377
Poë, Edgar Allan, 393
Pole, H., 192
Pollard, Alfred William, 62, 475
Pollard, Percival, 570, 571, 588
Pollock, Walter Herries, 192
Pound, Alderman Sir John, Bart., 532
Pratt, A. T. Camden, 588
Prescott, Marie, 119, 121, 258-273
Preston, Harriet Waters, 223
Prevost, Francis, 154
Prideaux, William Francis, 445
Puddefoot, Arthur, 533
Puddefoot, John Wesley, 533
Putnam, George Palmer, 155, 156, 159, 160, 340, 341, 442, 451, 454, 497, 562
Puttick & Simpson, 452

Q

Quaritch, Bernard, 82, 89, 149, 249, 399
Queensberry, John Sholto Douglas, 8th Marquis of, 16, 18-20, 71, 245, 392, 500
Quiller-Couch, Sir Arthur Thomas, 297
Quilter, Harry, 145, 236, 237, 334

R

Racine, Jean, 226, 374
Raffalovich, Mark André, 135, 136
Raleigh, Sir Walter, 184
Ramsay, Allan, 150
Ranken & Co., 249, 253
Ransome, Arthur, 69, 92, 295, 456, 566, 571, 572, 588
Rebell, Hugues, 549, 580
Redway, George, 139, 140, 224
Reed, Edward Tennyson, 105, 393
Reeves & Turner, 151, 153, 160
Reeves, Mrs. Henry, 10
Reeves, William, 571
Reid, Andrew, 589
Reid, Thomas Wemyss, 207
Reinhardt, Max, 378
Remington & Co., 10, 137, 154, 156, 225, 276
Renan, Joseph Erneste, 23
Repplier, Agnes, 357
R. E. V., 150, 160
Reynolds, Paul R., 416, 456, 461, 462
Richards, E. Grant, 202, 568, 589
Richardson, Frank, 123
Rickett, Arthur Compton, 589
Ricketts, Charles, 7, 319, 322, 343, 345, 355, 360, 362, 364-366, 392-394, 398-400, 420, 424, 444, 459, 507
Ridings, William, 61, 67
Ridley, Rt. Hon. Sir Matthew White, M.P. (Viscount Ridley), 51, 426
Rignold, William, 28
Rimmel, ——, 302
Ripon, Marchioness of, *see* De Grey, Gladys, Countess
Ristori, Adelaide, 222
Ritchie, David, 225
Ritter, P. H., 174
Riverside Press, Edinburgh, 549
Rivière, Briton, 36
Rivington, *see* Gilbert & Rivington
R. M., 87
Roberts, ——, 437
Roberts Brothers, 290, 323-325, 337
Robertson, Eric S., 140, 150
Robertson, James Logie, 150
Robertson, Johnstone Forbes, 43, 256
Robertson, W. Graham, 13
Robins, G. M., 139
Robinson, Agnes Mary Frances, 223
Robinson, B. Fletcher, 445
Robinson, Charles, 339
Robinson, F. Mabel, 223
Robson (Bartholomew) & Co., 286
Rodd, James Rennell, 155, 178, 179, 182, 184-186, 301, 485, 546
Rops, Félicien, 369
Rosen, S., 537
Ross, Alexander Galt, 334

Ross, James, 151, 155
Ross, Janet, 224
Ross, Robert Baldwin, 69, 254, 326, 382, 398-400, 403, 406, 407, 424, 430, 437, 438, 442, 445, 447, 450, 454, 455, 459, 461, 466, 469, 470, 477-479, 485, 491-498, 501, 503, 504, 508, 511, 514-516, 519, 524, 532, 549, 559, 571, 575
Rossetti, Dante Gabriel, 151, 326, 373, 441
Rossetti, William Michael, 152
Routledge (George) & Sons, 139, 141, 155, 186-188, 475, 582, 589
Rubinstein, Anton Gregor, 372
Ruete, Princess Emily of Oman and Zanzibar, 223
Ruskin, John, 39, 101, 394
Russell, Hon. Charles, 245
Russell, Edmund, 128
Russell of Killowen, Lord, 245
Russell, Rev. Matthew, S.J., 80, 87, 245
Russell, William Clark, 108
R. W. W., 404
Ryan, Frederick, 447

S

S., 446
Sacerdos, 447
Safford, Mary J., 141
St. Helier, Lady, *see* Jeune, Hon. Mrs. Francis
Saint-Saens, Charles Camille, 374
Saintsbury, George Edward Bateman, 137, 365
Sala, George Augustus, 168, 171, 274, 295
Salvini, ——, 264
Sand, George, 138, 155, 483
Sandys, Frederick, 173
Sanger, Frank W., 330
Sappho, 178, 315
Sarasvati, Pudita Ramabai, 225
Sarawak, Ranee of, *see* Brooke, Margaret, Lady
Sardou, Victorien, 441
Sargent, George Henry, 561
Sarony, 265, 377
Saunders, ——, 193, 194, 485
Schindler, Kurt, 89
Schirmer, G., 89
Schmidt, Paul, 369
Schulze, Otto, 588
Schuster, Adela, 461, 508
Schwabe, Maurice, 431
Schwartz, J. M. W., 150
Schwob, Marcel, 374, 393, 550
Scott, Clement William, 173, 186, 187, 389, 475
Scott, Cyril, 304
Scott, Leonard, 6, 71, 121
Scott, Margaret (Mrs. Clement Scott), 187, 446
Scott, Temple (J. H. Isaacs), 562
Scott, Walter (publisher), 140, 146, 149-152, 155, 222-224, 404, 433, 438
Scott, Sir Walter, 32
Scott-James, Rolfe Arnold, 461
Scribner, Charles, 4
Seccombe, Thomas, 587
Secker, Martin, 69, 571
Sewell, Rev. James Edwards, D.D., 100, 244
Shairp, John Campbell, 243, 244, 470
Shakespeare, William, 6, 7, 14, 41, 54, 479
Shannon, Charles Hazlewood, 8, 362, 364-366, 368, 369, 386, 402, 430, 433, 539, 553
Sharp, Elizabeth A. (Mrs. William Sharp), 60, 149, 222
Sharp, Isaac, 155
Sharp, Robert Farquharson, 587
Sharp, William, 60, 149, 223
Shaw, ——, 13
Shaw, George Bernard, 432, 438
Shelley, Percy Bysshe, 60, 309, 560
Sherard, Robert Harborough, 50, 52, 227, 447, 572, 573, 589
Sheridan, Richard Brinsley, 542
Sherwood Press, Hartford, 469
Shore, Arabella, 150
Shrimpton (Thomas) & Son, 216, 241, 245, 473, 546
Sidney, Sir Philip, 145, 146
Siegle & Hill, 423, 531
Simmonds & Brown, 261, 267, 270
Simonds, George, 156
Simpkin, Marshall, Hamilton, Kent & Co., 112, 135, 150, 154, 351, 352, 490, 515, 578
Simpson, J. Palgrave, 173
Simpson, *see* Puttick & Simpson
Sinkins, John, 168
Skipsey, Joseph, 146
Sladen, Douglas Brooke Wheelton, 157
Smart, Hawley, 173
Smith, Alexander Skene, 155
Smith, Catterson, 502
Smith (Clement) & Co., 74

Smith Elder, & Co., 133, 145, 149
Smith, George, 133
Smith, Sydney, 542
Smith, Rev. Sydney, S.J., 113
Smithers, Leonard, 55, 254, 388, 407-417, 420, 422-424, 427, 430, 433, 436, 468, 475, 531, 537-540, 542-545, 547, 551-553
Somerset, Lord Henry Richard Charles, 160
Somerville, Mary, 222
Sonnenschein, William Swan, 154, 159, 161, 193, 212, 225
Sophocles, 95, 142, 309
Sotheby, Wilkinson & Hodge, 60, 82, 99, 103, 111, 132, 185, 254, 335, 353, 399, 431, 434, 465
Speed, Mrs. E. K., 13
Speight, T. W., 139
Spencer, Walter T., 538
Spender, J. Alfred, 460
Spindler, Walter, 500
Spofford, Judge, 263, 268, 269
Spurgeon, Rev. Charles Haddon, 39
Staël, Anne, Madame de, 222
Stafford, Mr., 263, 269
Stanesby & Co., 335
Stanley, Charles, 261
Stanley, Penryn, 75
Stannard, Madame Anna, 426
Stapfer, Paul, 150
Stead, William Thomas, 133
Stedman, Edmund Clarence, 232, 289, 305
Stephens, William Henry, 43
Stephens, Yorke, 28
Stern Brothers, 271
Sterner, Albert C., 559
Sterry, Joseph Ashby, 146
Stevens (William) & Co., 193
Stevenson, Robert Louis, 15
Stillman, W. J., 154
Stock, Elliot, 8, 135, 149, 151, 154, 155, 160
Stoddart, J. M., 178, 179, 182, 184, 186, 485
Stokes, Margaret, 153, 154
Stone (Henry) & Co., 339, 340
Storey, Hedley Vicars, 55
Stott, David, 140, 149, 155
Stoughton, *see* Hodder & Stoughton
Strangeways (John) & Sons, 77, 555
Straus, Ralph, 466
Strauss, Richard, 378, 383
Street, George Slythe, 446
Streets, Faucet, 151
Strickland, F. de Beauchamp, 190
Stuart, Marie, 46
Stutfield, Hugh E. M., 140
Sullivan, Sir Edward, Bart., 296
Sutton, Gilbert Nathaniel, 562
Swift, Stephen, 589
Swinburne, Algernon Charles, 44, 74, 130, 132, 134, 141-145, 161, 213, 326, 484
Symonds, John Addington, 140, 145, 192, 481
Symons, Arthur, 357, 417, 420, 460, 589

T

Tame, Harold, 391
Tame, Tramway, 54
Tanner, Simon, 190
Tauchnitz, Bernhard, 527-529
Taylor, Frances, 112
Taylor, Tom, 121
Teixeira, Lily, 447
Tellegen, Lou-, 352
Tennant, Emma Alice Margaret (Mrs. H. H. Asquith), 364
Tennyson, Alfred, Lord, 290, 311
Terry, Ellen, 44, 59, 198, 227, 228, 311, 519
Tête Morte, 27
Thackeray, William Makepeace, 133
Thayer, A. B., 503
Theocritus, 288, 307, 519
Thersites, 195
Thiriat, Paul, 349
Thomas, Edward, 445, 460, 461
Thomas, W. Moy, 389, 403
Thomson, Bothwell, 199
Thompson, Alfred, 168, 171, 213, 404
Thompson, Henry Yates, 133
Thompson, *see* Miles & Thompson
Thornton, Cyrus, 154
Thornton, James, 208
Tiemann, Walter, 445
Tiffany, Louis C., 124
Tilbury, Zeffie, 44
Tilden, Edwin, 104
Tinsley Brothers, 59
Tissot, James, 194
Todd, Thomas, 575
Todhunter, John, 155
Tollemache, Hon. Mrs. Lionel, 192
Tomson, Graham R., 225
Torch Press, Cedar Rapids, Iowa, U.S.A., 573, 574
Tourgée, Judge Albion W., 124
Tourgeneff, Ivan, 111
Townsend, F. H., 21, 40
Toynbee, William, 139

Tree, Sir Herbert Beerbohm, 403, 438
Troubridge, Laura (Mrs. Adrian Hope), 77
Trübner & Co., 136, 141, 157, 160, 222
Tuer, Andrew, *see* Field & Tuer
Turner, Eardley, 47
Turner, Rev. Edward Tindal, 243
Turner, G. Gladstone, 150
Turner, Reginald, 420, 460, 490
Turner, *see* Reeves & Turner
Turner, W. B., 261, 272
Twain, Mark, 31, 34
Two Tramps, 140
Tylor, Louis, 160
Tyrrell, Christina, 193
Tyrrell, Robert Yelverton, 90, 296, 307, 446

U

Unwin Brothers, 347
Unwin, T. Fisher, 136, 146, 160, 222-224

V

Valadon, *see* Boussod, Valadon & Co.
Vale, Mr., 257
Vaughan, Susie, 45
Veitch, John, 152
Veitch, Sophie, 193
Velasquez, Don Diego Rodriquez da Silva, 29
Verity, Agnes, 45
Vezin, Hermann, 59
Vian, Alsagar, 20
Viator, 446
Vickery, Judge Willis, 573, 574
Victoria, Queen, 379, 384, 400, 504, 525, 576, 579
Vincent, James, 578
Viney, *see* Hazell, Watson & Viney
Virgil, 131, 153, 482
Vizetelly, Henry, 151, 154, 223
Vroom, Frederic, 330
V. T., Miss, 96, 474

W

W., 446
Wainewright, Thomas Griffiths, 71, 358
Wales, Prince of, *see* Edward VII
Walford, Lucy Bethia, 224
Walker & Boutall, 70
Walker, Emery, 70, 156
Walker, Hugh, 296, 447, 518, 589
Walker, Mrs Hugh, 589
Walkley, Arthur Bingham, 390, 433
Waller, Lewis, 433, 438, 466
Walter, Joseph A., 403
Walters, Cuming, 7
Walworth, Rev. Clarence A., 157
Wanderer, 135
Ward, Lock & Co., 104, 105, 108, 109, 341, 343, 345, 347, 351, 353, 478
Warner, Charles, 27
Warren, Chester, 447
Wason, Sandys, 208
Watson, Mary, 233, 589
Watson, *see* Hazell, Watson & Viney
Watson, William, 376
Watteau, Antoine, 556
Watts, George Frederick, 68
Watts (Walter) & Co., 517
W. E. B., 445
Weekes & Co., 400
Weiss, E. R., 445
Wells, Herbert George, 406, 432, 438
Werner, E., 193
Werner, Edgar S., 330
West, Benjamin, 235, 236
Wheatley, Henry Benjamin, 8
Whishaw, Frederick, 151
Whistler, James Abbott McNeill, 28-31, 127, 134, 135, 216, 234-237, 486, 487, 505, 552
White, Bernard C., 213
White (E. V.) & Co., 193
White, Gleeson, 8, 307, 475
White (W. H.) & Co., 537, 549
Whitman, Walt, 159, 483
Whittingham (Charles) & Co., 281, 282, 315, 322, 362, 404, 407, 423, 427, 433, 531
Wilbor, Elsie M., 330
Wilde, Constance Mary (Mrs. Oscar Wilde), 9, 40, 364, 475, 476, 504, 512, 519, 555
Wilde, Cyril, 357, 504
Wilde, Isola, 295
Wilde, Jane Francesca (Speranza), Lady, 68, 118, 119, 202, 256, 502, 518, 565, 573
Wilde, Vyvyan Oscar Beresford, 357
Wilde, William Charles Kingsbury, 100, 118, 119, 171, 226, 422
Wilde, Sir William Robert Wills, 118, 119, 136, 295, 422, 504

Wildenbruch, Ernst Adam von, 150
Wilkinson, Louis, 588
Wilkinson, *see* Sotheby, Wilkinson & Hodge
Williams & Norgate,
Williams, E. M. Abdy, 210
Williams, F. Harald, 154
Williams, Sir Thomas Marchant, 566
Williamson, David R., 160
Willis, Edward Cooper, 160
Wilmot, Alexander, 160
Wills, William Gorman, 59, 135, 227
Wilson, James H., 579
Wilson (John) & Son, *see* Cambridge University Press, Mass., U.S.A.
Wilson, William, 272
Wilton, Marie Effie, *see* Bancroft, Lady
Windus, *see* Chatto & Windus
Wingfield, Hon. Lewis, 173
Winter, John Strange, 193
Wood, J. S., 196
Woodman, Cyril, 297
Woods, Kate Pearson, 108
Woods, Margaret Louisa, 222
Wooldridge, Charles Thomas, 408, 413, 414, 426, 427
Wooldridge, Laura Ellen, 426, 427
Woolley, G., 423, 531
Wordsworth, John (Bishop of Salisbury), 101
Wordsworth, William, 32, 224
Wotton, Mabel E., 224
W. R., 588
Wray, S., 566
Writer of the Preface to "De Profundis," 447
Wright, James, 272
Wright & Jones, 245, 536, 537, 539-547, 549, 551
W. R. W., 404
W. T. A. B., 445
Wyman & Sons, 518, 519, 523

Y

Yates, Edmund Hodgson, 172, 173, 210, 225, 226, 232-235, 237
Yeats, William Butler, 161, 162, 224, 297, 357
Ye Old Paris Book Shoppe (Charles Carrington), 351, 515
Yonge, Charlotte Mary, 141
Young, Dalhousie, 574
Young, (E. & J. B) & Co., 77
Young, John M. Stuart, 296, 574-576

Z

Z., 447
Zola, Emile, 296, 572

THE RIVERSIDE PRESS LIMITED, EDINBURGH

THE LIFE OF OSCAR WILDE

By ROBERT HARBOROUGH SHERARD

Very fully Illustrated, and with Photogravure Frontispiece. Demy 8vo, Cloth gilt. 12*s.* 6*d. net*

This is a new edition of this standard life. Entirely revised and reset

OSCAR WILDE

By LEONARD CRESSWELL INGLEBY

Demy 8vo, 410 pages, with Crayon Frontispiece by S. Wray. 12*s.* 6*d. net*

This large and comprehensive work is complementary to Mr R. H. Sherard's life of the extraordinary genius whose sad past is now being consigned to a merciful oblivion in view of the widespread renewal of interest taken in his literary productions all over England and the Continent of Europe. The "Appreciation" is packed with new and interesting information, has a long and brilliant study of the complex personality of Wilde, and gives a complete account and detailed criticism of all his writings.

OSCAR WILDE

Some Reminiscences

By LEONARD CRESSWELL INGLEBY

With Illustrations and including a picture of Oscar Wilde's Tomb, by Jacob Epstein. Foolscap 8vo. 2*s.* 6*d. net*

This is a new book dealing with the personality of the late Mr Oscar Wilde in a bright and entertaining fashion. It does not pretend to be in any sense a life of the poet, but it shows him exactly as he was at different periods, giving an accurate picture of the man and containing a considerable amount of new matter hitherto unpublished. The book is by Mr Leonard Cresswell Ingleby, who is already known for his long and important book upon Mr Oscar Wilde's literary work. While the volume contains no disquisitions upon the literary aspects of Mr Wilde's work, it will be exceedingly useful to those who wish to know rather more of the man himself—and seen from various points of view—than has hitherto been possible for those who never met him.

UNIVERSAL
LIBRARY

126 487

UNIVERSAL
LIBRARY